



action

# EXCELSAGA

12



story and art by RIKDO KOSHI

# EXCELEVERAJ

Umi: It's a phone call!  
You have a phone call!

Shiouji: You don't need to say  
it twice.

[5 sec. pause]

Shiouji: Also, I told you to tell  
me who the caller is  
when you pass me the  
phone. Remember?

[3 sec. pause]

Umi: ? It's Dr... Oh!  
It's Dr. Kabapu!

Shiouji: Ah, yea. What can I  
do for you, my friend?

Kabapu: I've been wondering  
something all this  
time... Can't you answer  
the phone more promptly?

Shiouji: I'm sorry.  
I am a very busy man.

uh-huh-huh-huh



THIS IS THE PARK IN FRONT OF  
THE SHIOMI RESEARCH INSTITUTE

**EXCERPT SIDE STORY**



*By Rikido Koshi*



Only child of Professor Rangaya, cousin of Gojyo. Very *genki* and all that, but so far in her life aanything seems to have emerged except brains. Nevertheless, Umi's father has advised a job as Gojyo's assistant—a career which suits her feelings, it not her IQ, for Umi adores Gojyo and his wide knowledge of stuff. As an impetus to actually learn metric (see last volume's *Oubliette*), your take-home assignment is: 86cm, 58cm, 42cm.

Gojyou Shouji, age 26

Gojyou's father was also a brilliant scientist, although, perhaps critically, there was intelligence on both sides in his family. Gojyou has "sophisticated" hobbies and "excellent" taste. He inherited his father's honesty, a quality in which people with severe personality defects often take pride. No one really knows what he thinks about, although evidently he despises women whose breasts exceed a predetermined measurement.



### *Nishiki (Ropponmatsu II)*

Nishiki, the "Second," is an all-purpose android. Shiojiri views her as his masterpiece—a work which manifests all the scientific achievement of his family line. She can be half-asleep yet talk nonsense at any time, admittedly a startling technological feat.



*Heisuke Matsunobu, age 26*

Corporate employee and the heir-apparent of the Matsunobu family. Frequenting the park, Heisuke pesters Shioaji with complaints about his life. He considers Shioaji his good friend, a feeling which is by no means reciprocated.

○ A-Z INDEX ○



### *The Old Man*

A dog lover whose trajectory in life has been towards positions of ever lesser responsibility. He seems to be a popular person, however, and is often visited by his former subordinates.



### *Mr. Owner*

Sometimes referring to himself in flashbacks as "Antonio," Mr. Owner frequently goes overseas on business trips, bringing home tasteful souvenirs such as long metal tubes and cases of 5.56 x 45mm ammunition.



### *Hiyoko Iwata*

Granddaughter of the chairman of the Iwata Medical Association. She is often observed playing in her family's huge mansion near the park, which is perhaps more advisable than being observed playing in the park itself.



### *The Bosom Brothers*

Moved into Shioji's neighborhood recently, which, considering its expense, almost makes you think they have a criminal source of income. Big brother once called Hyatt, of all people, a "C-word."



### *Manager*

A woman of thick and improbable accent who is apparently in a business relationship only with Mr. Owner, despite her avowed attraction to strong, mysterious men with pieces missing from their head.



### *Shiki Fukuya*

Actually a good friend of Umi-chan's. A close observer would note the peculiar details that she carries a golf bag to work and appears weary even though the day has not yet begun.

Gojyou Shioji is the fruit-the child the fruit of a marriage between the scientific visionary Tenmeingu Shioji, and his wife, the brilliant biologist Miwa. Recognized early on as gifted, Gojyou was groomed from the time he was a small boy to surpass even the genius of his parents. His earliest years were happy and healthy—but this was not to last. Fate struck cruelly against the youth when the father he so deeply respected disappeared suddenly when Gojyou was six. It was after this that the retiring personality of Gojyou's mother began to change, to become drestic and eccentric.

Miwa showered her son with excessive physical affection, imprinting upon him a distorted perception of women. It was also during this difficult period that young Gojyou developed what he would later refer to as his refined sensibilities. When he became a junior high student, Gojyou had a fateful meeting with his younger cousin, Umi. At the time he vowed he would dedicate his own life to this innocent, pure girl. Fate took longer, then, to show its hand once more against him, as the ideal image he possessed of her began to fade with the passage of time and the onset of puberty. Now a student at an all-girls mission school, Umi continues her own tragic mission to try and comfort the soul of a man utterly dedicated to his research, through slatternly outfits acquired by mail order. Gojyou's daily routine starts with a cup of tea in the morning while he sorts the treasures stored on his hard drive, running his-fingers along the keyboard as if rubies and jacintos fell between them. Afterwards it is off to the park in front of the research institute his father built. Far from any thought of work, he sits upon the well-polished bench and contemplates, trying, perhaps, to rediscover some sense of purpose in his life.



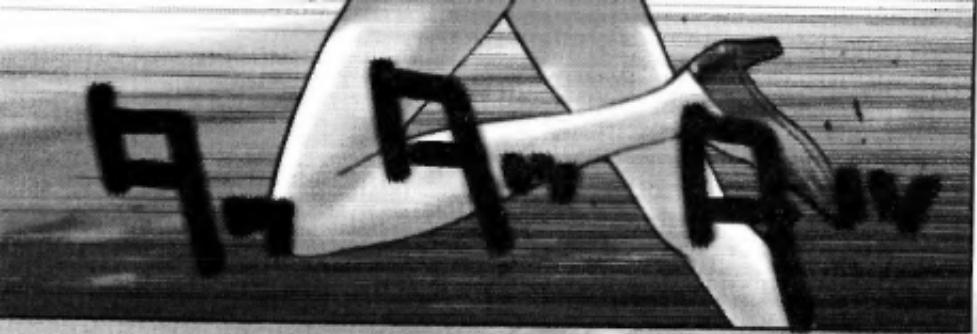
THIS IS THE PARK IN FRONT OF  
THE SHOJII RESEARCH INSTITUTE



教授研究室

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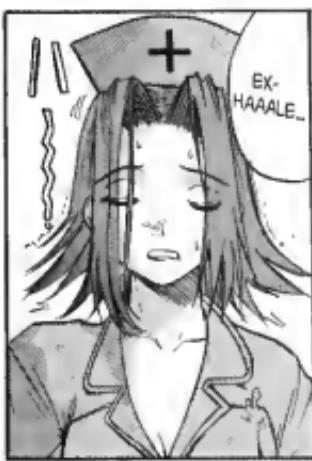


PRO-  
FESSOR  
--!



*Professor, we have a problem!*





WELL.

UH.

SO.

YES.  
I HAVE  
CALMED  
DOWN.  
I MEAN  
IT.

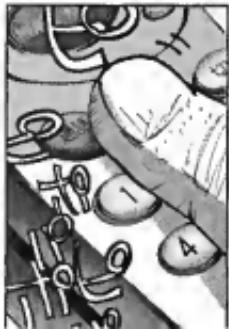
LOTS OF  
LIGHTS  
ARE  
BLINKING  
ON MR.  
IWATA'S  
LIFE  
SUPPORT  
DEVICE,  
AND--



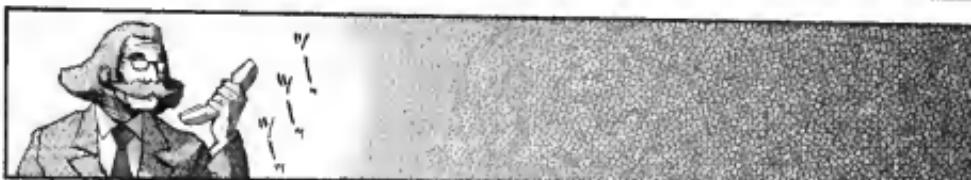


AH,  
YES, THIS  
SEEMS A BIT  
TROUBLE-  
SOME.







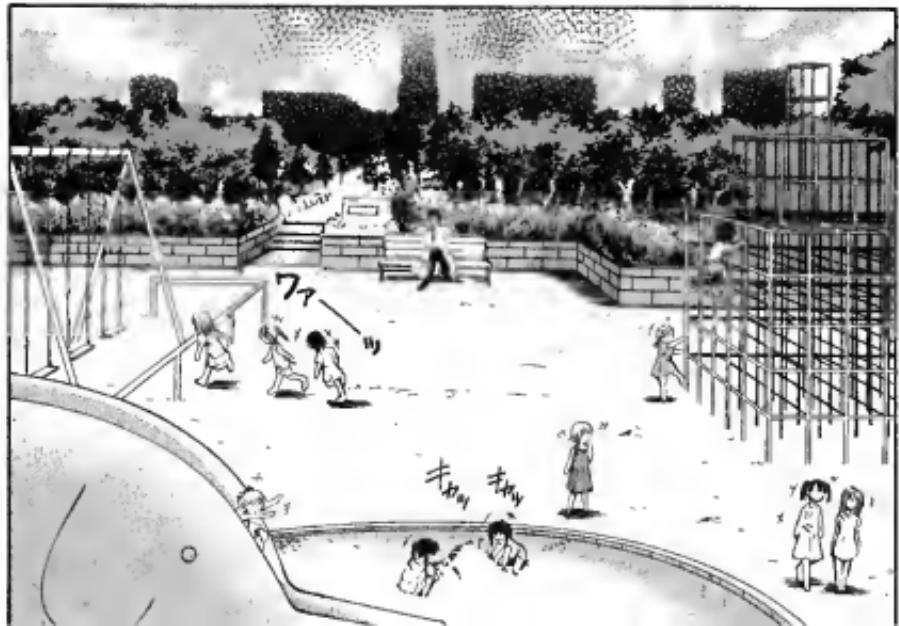


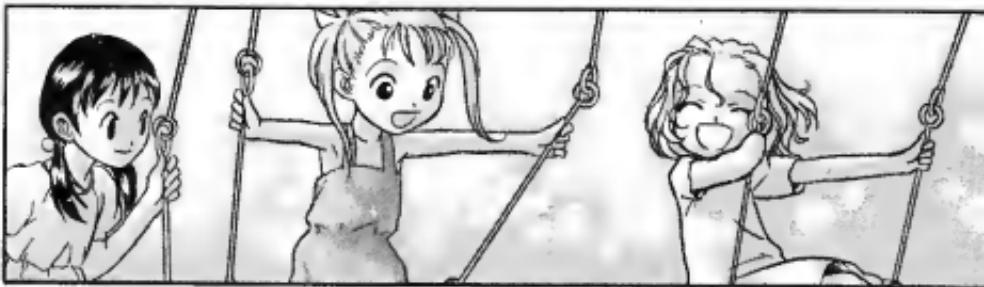
12	THU	
13	FRI	<i>Iwata's Return</i> TBA
14	SAT	<i>And when he comes back to life, I'll kill</i>





*Professor, you have a phone call!*









### *The Lab Assistant*

(French Maid outfit was  
unavailable; ordered  
"Belgian Maid")



I PUT IT  
ON HOLD  
AND LEFT  
IT IN THE  
OFFICE.





End:  
"Professor!  
You have a phone call!"

*Professor, your friend is here!*





THERE'S  
NO  
TELLING...  
WHAT  
THAT MAN  
WANTS  
FROM  
HER...

YOU  
SEE...  
AS HER  
BROTHER... I  
FEEL I MUST  
PROTECT  
HER FROM  
THE SNARES  
OF OUR  
CORRUPT  
SOCIETY...

HE SAID  
WHEN THE  
ALARM  
SOUNDS  
I HAVE TO  
HURRY!

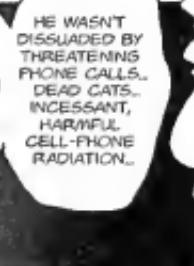
...THEN  
MAYBE I  
SHOULD  
WEAR  
THIS  
OUTFIT...

UM...  
IF  
THERE'S  
TROUBLE

HURRY!  
HURRY!

WHICH  
COLOR  
JACKET  
SHOULD  
I WEAR?  
  
AHH! I  
SMEARED  
MY  
LIP-  
STICK...

OKAY...









HE  
WAS VERY  
QUIET, BUT  
SOMEHOW  
I FELT HIS  
REASSUR-  
ANCE.

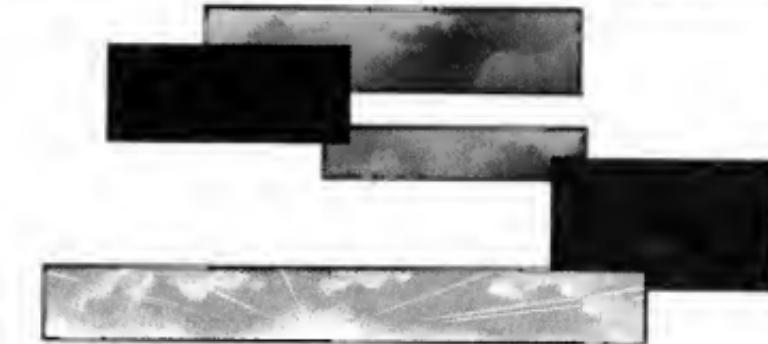
HMM.

### *The Salaryman*

Mr. Matsunobu is one  
sticky dollop of the glue  
that holds Japanese  
society together.



WHAT  
IS  
LOVE,  
ANYWAY  
...?



WHAT'S  
THAT  
CLICKING  
ABOUT  
SOUND  
...?

MY  
SISTER'S  
PREGNANT.

SEVERAL  
MONTHS  
LATER

*End: Professor, your friend is here!*

THIS IS THE PARK IN FRONT OF  
THE SHIOWJI RESEARCH INSTITUTE



SHIOWJI RESEARCH INSTITUTE



*Professor, let's have a moon viewing party!*

IT'S A  
SURPRISE,  
PROFESSOR!

WELL,  
UMI-KUN,  
WHERE  
ARE WE  
GOING  
AT THIS  
HOUR?

BUT  
YOU SPEND  
ALL YOUR  
FREE TIME  
HERE  
DON'T YOU  
LOVE THE  
PARK?

THE  
PARK.. DO  
YOU MEAN,  
IN THE  
EVENING?

LOVE  
THE PARK?  
I NEVER  
THOUGHT  
ABOUT IT THAT  
WAY BEFORE...  
I SUPPOSE I'D  
LOVE THE  
GRAVEL PIT  
IF IT WAS ALL  
FULL OF  
SWING  
SETS.

I HEARD  
AUTUMN  
IS THE  
SEASON TO  
HAVE AN  
ARTISTIC  
MIND!

LET'S  
HAVE  
A MOON  
VIEWING  
PARTY  
SIR!

IT'S FOR  
THE BEST.  
I'VE HAD  
ENOUGH  
OF BEAUTY  
FOR ONE  
DAY.

IT  
SEEMS  
I WON'T  
GET LUCKY  
TONIGHT.

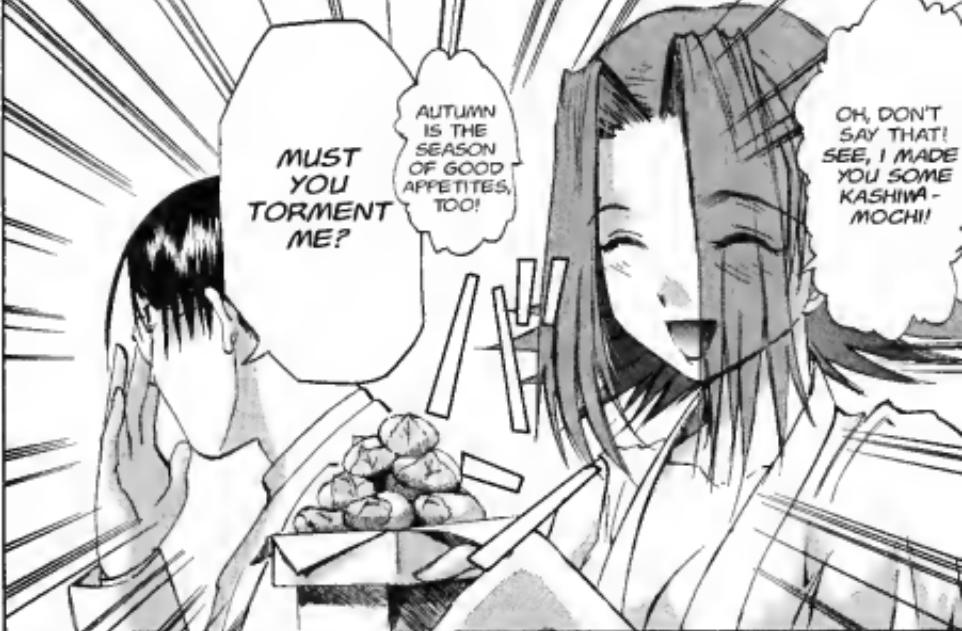
IT'S  
BEAUTIFUL,  
PROFESSOR.  
LOOK!



SATED.  
EXHAUSTED.  
PLUMB  
TUCKERED-  
OUT.

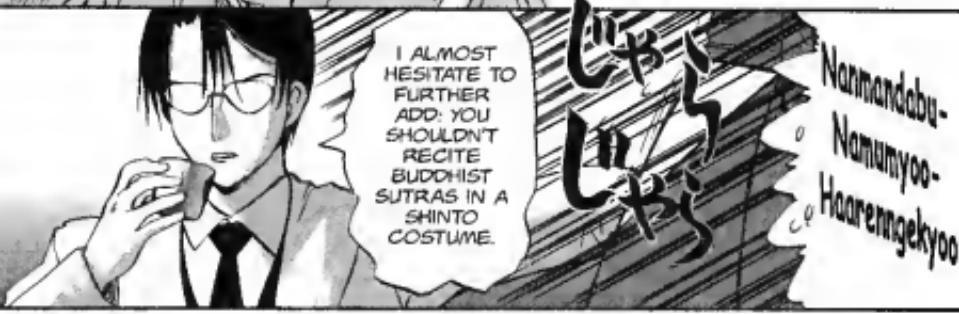
ARE  
YOU...  
TIRED?







IT'S  
A  
G-G-G-  
GHOST!









AND WHEN THEY'RE NOT PREPARED PROPERLY, THEY FORM ONE EVEN MORE POWERFUL

W H A A A A A A T ?

COMMONLY  
KNOWN AS  
FOXGLOVE, THE  
CARDENOLIDES IN  
THE LEAVES FORM  
A POWERFUL  
HEART DRUG,  
WHEN PREPARED  
PROPERLY.

## DIGITALIS TROJANA

NOR  
SHALL I  
BRAG,  
MR.  
MATSUM-  
OBU.

WHAT  
SHOULD  
I DO,  
SIR?

WHAT  
SHOULD  
I DO,  
SIR?

I DON'T  
MEAN  
TO BRAG  
OR  
ANYTHING,  
BUT I  
AM ON  
THE  
VERGE  
OF  
DEATH!

**SYMPTOMS:  
VOMITING,  
HEADACHE,  
IRREGULAR  
PULSE, AND  
CONVULSIONS!**

FOR  
YOU  
SEE

NONE  
OF MY  
MANY DOCT-  
ORATES  
IS IN  
MEDICINE

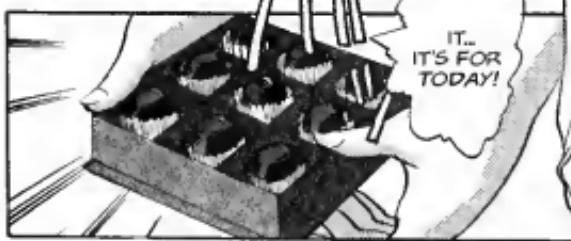






*Professor, it's Valentine's Day!*













*This episode of "This Is the Park in Front of the Shiouji Research Institute" first appeared in a supplementary volume of Young King Ours magazine, alongside the regular Excel Saga episodes. For your continuity information, the events you have just seen occurred offstage during the course of Excel Saga Vols. 9 and 10.*



STORY AND ART BY  
**RIKDO KOSHI**

# EXCEL SAGA 12

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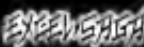
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- 51. MISSION 1  
A LAWLESS WOMAN
- 77. MISSION 2  
HOW MANY PAGES  
OF THE BOOK OF LIFE  
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- 131. MISSION 4  
PLAIN SO LAY
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WORK FOR HUMANS
- 190. OUBLIETTE  
(EXCEL SAGA BONUS SECTION)

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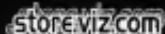
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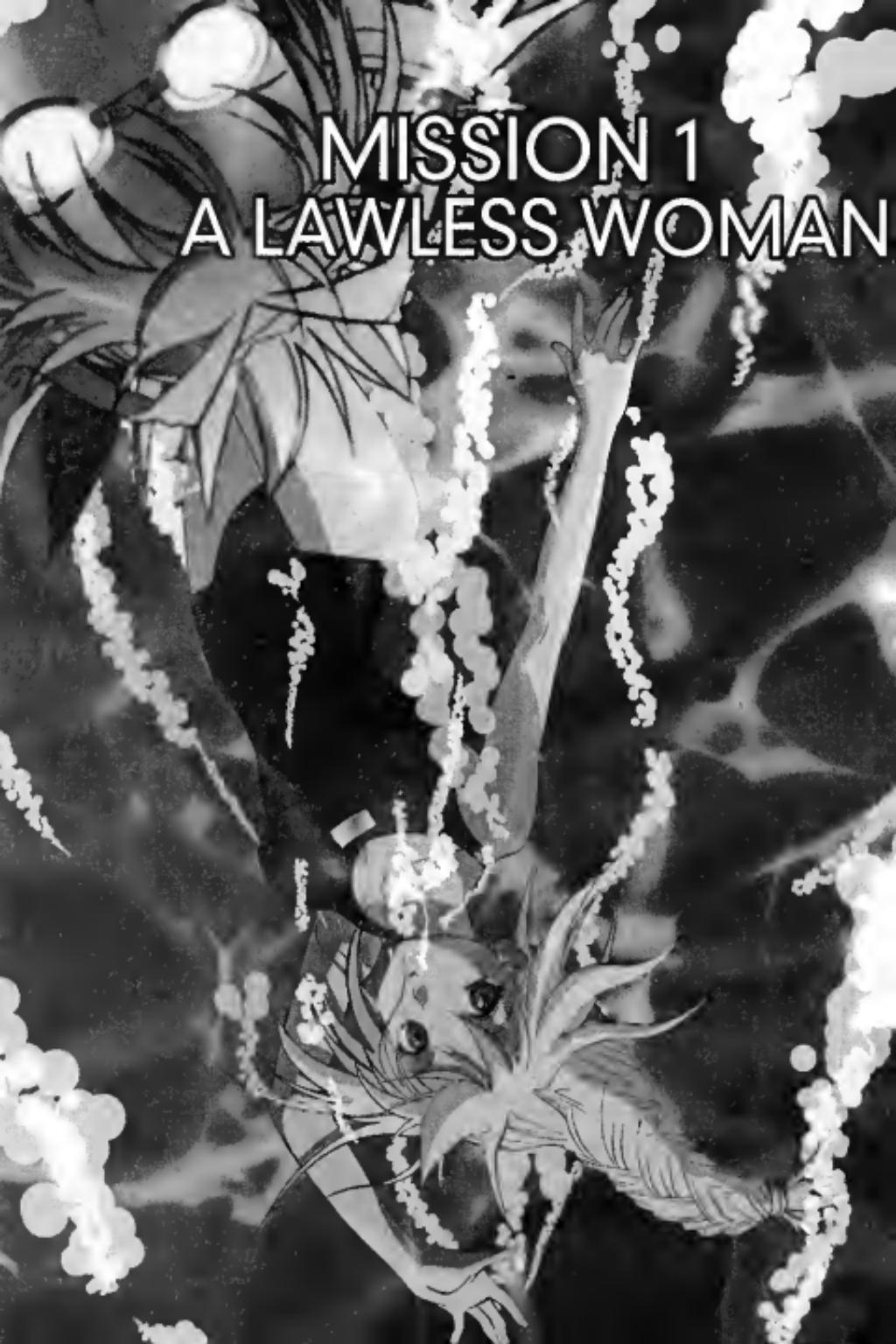
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PARENTAL ADVISORY  
EXCEL SAGA is rated T for teen. It is recommended  
for readers who are age 13 and older. This book  
contains fantasy violence and mature situations.

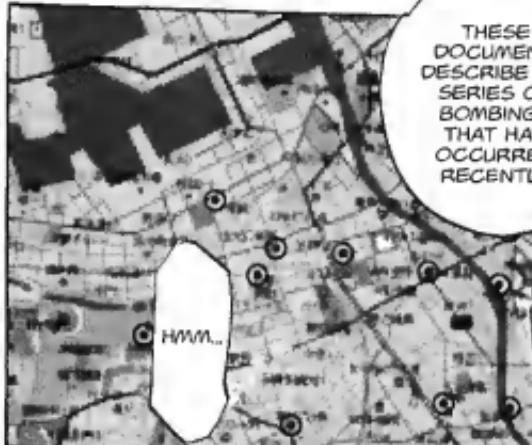


# MISSION 1

## A LAWLESS WOMAN



THESE DOCUMENTS DESCRIBE THE SERIES OF BOMBINGS THAT HAS OCCURRED RECENTLY.



HMM...

AND THAT THE PERPETRATOR WOULD BE FOUND LIVING IN THE CENTER?

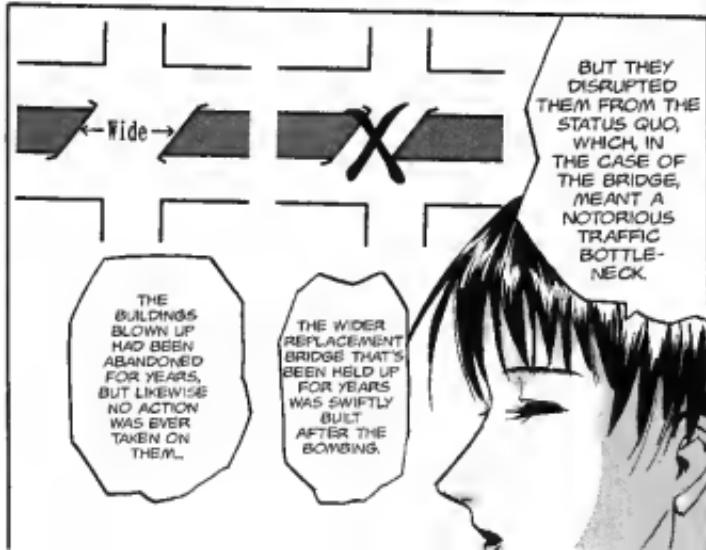
I'M DISAPPOINTED THAT THE CRIME SCENES DON'T FORM A CIRCLE.

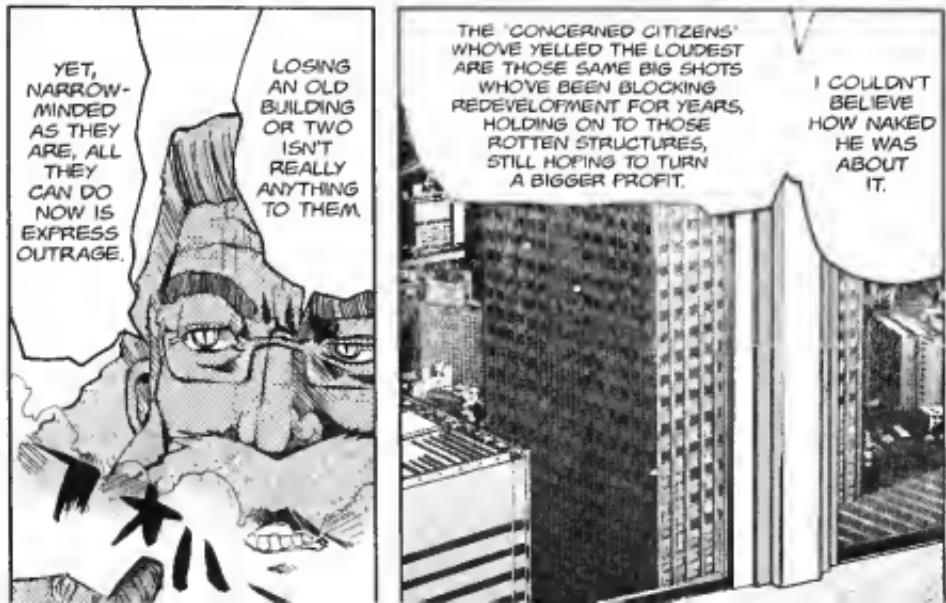
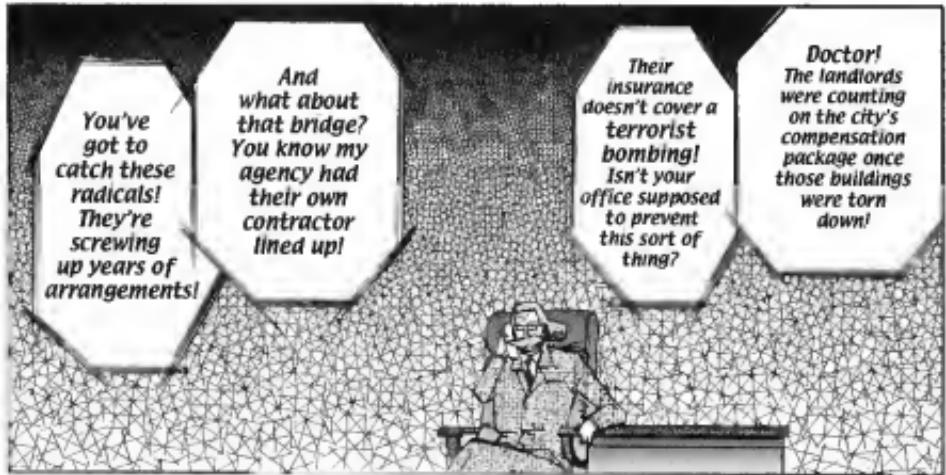


ARE YOU SURE THEY ALL HAVE THE SAME PERPETRATOR?

I'VE OFTEN THOUGHT THAT LIFE WORKS OUT BETTER ON THE TV SHOWS...









IS IT  
IRONY?  
COINCI-  
DENCE?

I recognized  
those buildings as  
problems years ago,  
yet never took  
any action.

THIS  
ONE, THIS  
ONE AND  
THIS  
ONE.



Reform  
without  
pain is  
impos-  
sible!

Our  
time is  
limited!

AND YET...  
I WOULD  
HAVE ALSO  
ELIMINATED  
THESE ONES  
HERE.

LOOK AT  
THIS MAP...  
SHOULD  
I HAVE  
ACTED  
FIRST?

...IT  
MEANS...  
THAT  
HE AND  
I SHARE  
THE SAME  
THOUGHTS.

SHOULD  
THEY  
SUDDENLY  
DISAPPEAR  
ONE DAY  
SOON...

The  
three  
of  
us  
can  
go  
together...

V  
A  
C  
A  
T  
I  
O  
N  
.

S  
U  
M  
M  
E  
R  
.



YOU  
SAID  
ALL  
THOSE  
WORDS  
TO ME,  
DIDN'T  
YOU...?

YOU  
LIED, SENIOR  
EXCEL.



## MANAGER!

WE  
HAVE  
NO  
WITCHES  
SENIOR.

WHAT?  
TIME  
AL-  
READY  
?

WE  
ARE  
SOON  
OPENING

**STOP!  
HALTEN  
SIE DIE  
CHITTEN-  
CHATTEN!**

BUT  
WE  
NEED  
OUR  
RATIONS!

FINISH  
CLEAN-  
ING!

CHIEF,  
WE  
HAVEN'T  
EATEN  
YET.

YOU  
ARE TO  
CALL ME  
**CHIEF!**

YOU  
ARE  
NOT TO  
CALL ME  
MANAGER.

**Seaside Teahouse**  
**Queen's Liner**

IT  
REALLY  
WAS A  
COINCI-  
DENCE.

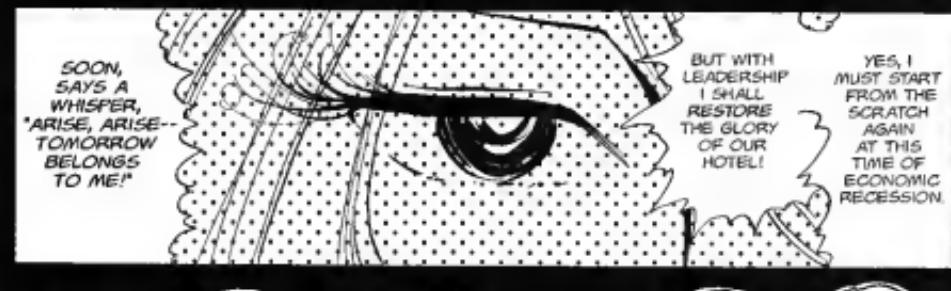
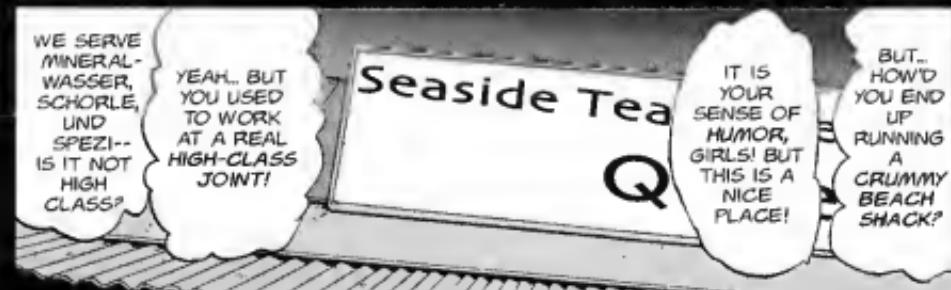
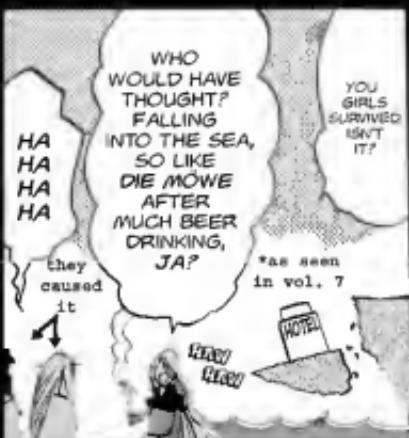
WE'RE  
THE  
NEW  
PART-  
TIMERS

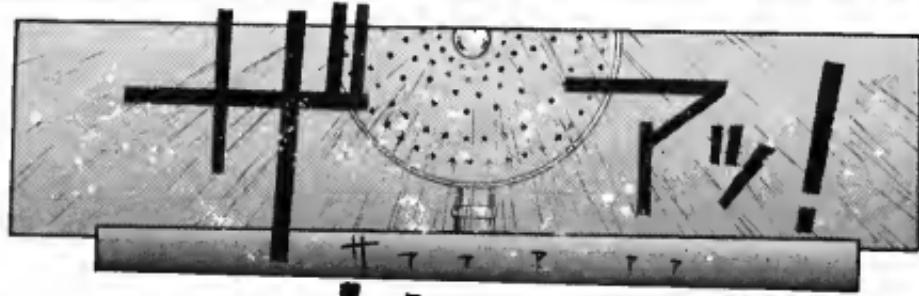
HELLO.

IT'S A  
SMALL  
WORLD.  
BUT  
SOMEBODY'S  
GOT TO  
CONQUER  
IT.

WASN'T  
IT,  
GIRL?

...HUUH?!







BUT...  
ON  
YOUR  
SWIM-  
SUIT?

JA,  
SINCE  
LAST  
MONTH.

YOU'RE NOT...  
A FAN OF  
THE HANSHIN  
TIGERS, ARE  
YOU, CHIEF?

WELL,  
IT'S  
VERY  
PROVOCAT-  
IVE...

DO  
YOU  
COM-  
PLAIN?

HM?

DONNER-  
WETTER!

HOPE  
THEIR  
BAND-  
WAGON  
IS ALL  
YOU'RE  
GOING  
TO  
JUMP  
ON.

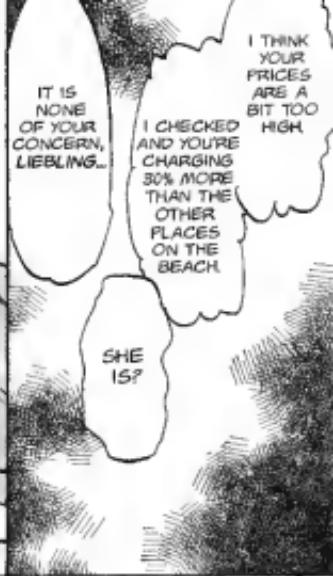
I LOVE  
STRONG  
WARRIOR.

HERE  
WE  
ARE!

WELL,  
LET US  
SEE YOURS,  
GIRLS.





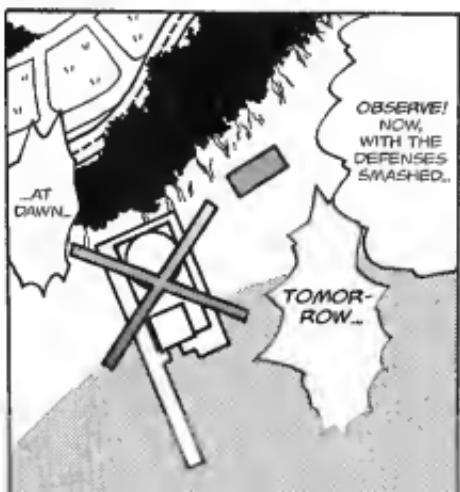
















# RE-FORGETTING



BUILDING,  
SENIOR?  
WHAT  
BUILDING?  
WHEN?

EVEN THE  
DEBRIS WAS  
CLEARED AWAY  
OVERNIGHT...  
IT'S LIKE NO  
BUILDING WAS  
EVER THERE.



LOSING  
AN OLD  
BUILDING  
OR TWO... IT  
ISN'T REALLY  
ANYTHING TO  
ME EITHER,  
EH?



END MISSION 1



EXCELSIOR

THIS  
IS MY  
FIRST  
TIME  
ON A  
BOAT

IT  
FEELS  
MUCH  
NICER  
THAN I  
THOUGHT  
IT WOULD.

HEH.  
DOES  
IT?

IT  
SURE  
IS.

THE  
COLOR  
OF THE  
SEA IS  
BEAUTI-  
FUL.



# MISSION 2

HOW MANY PAGES OF THE  
BOOK OF LIFE ARE DEVOTED TO YOUTH?



Divven't  
ask  
me.

...AND  
THEN THEY  
SAID "THE  
TRAINING  
SITE HAS  
DISAP-  
PEARED."  
WHAT  
DOES IT  
MEAN?

WELL,  
FIRST THEY  
CHANGED  
THE PLANS  
AND SAID  
WE SHOULD  
GO DOWN  
TO THE  
COAST AND  
TRAIN THERE...

YEAH.

I thawt  
we wuz aal  
gaan t' sleep  
awah at city  
hall and fight  
terrorism.

RIGHT.

MISAKI!  
LOOK!  
COOL!

WELL...  
AT LEAST  
I WON'T  
BE BORED.

IS  
THAT  
OK?

YOU  
GUYS  
HAVE  
FUN.

ANYWAY,  
MY LEGS  
ARE STILL  
BAD, SO  
I'LL WATCH  
OUR  
STUFF.

Divven't  
ask me  
that  
eithaa.

I wadda  
play!

...HOW ARE  
THINGS  
GOING  
BETWEEN  
MISAKI AND  
IWATA?

I DON'T  
WANT TO  
STICK MY NOSE  
INTO OTHER  
PEOPLE'S  
AFFAIRS, BUT...

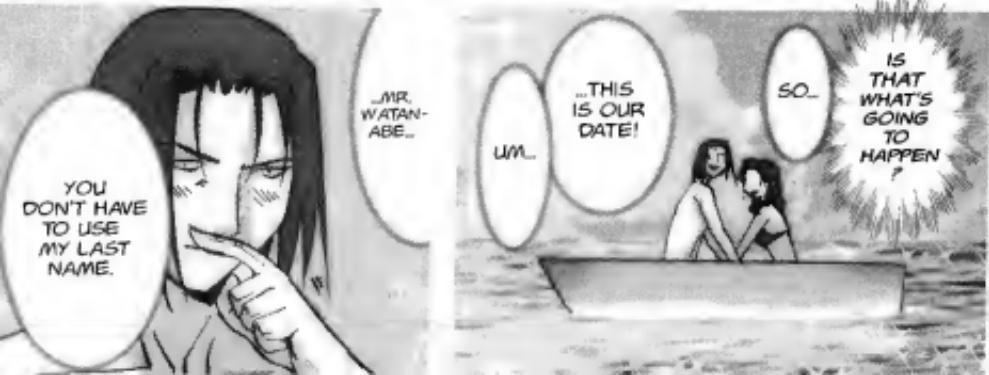
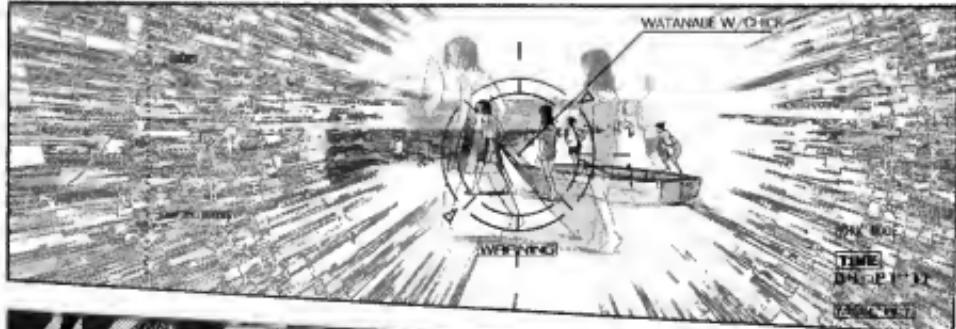






## \* the invitation















Owl  
Wets-pee  
used me  
for a  
springboard!

I'M  
GONNA  
GET  
YOU!  
AHMOAN  
GIT  
YEW,  
BOY!



HA,  
HA, HA!  
THIS IS  
HOW FAST  
ROWBOATS  
ALWAYS  
GO!

ARE  
YOU  
READY?  
ARE  
YOU  
READY,  
WATANABE?

MY,  
WE'RE  
GOING  
FAST.

I HAVE  
A  
RESPONSI-  
BILITY  
TO  
TEACH  
YOU  
THE  
PROPER  
WAY TO  
DATE!

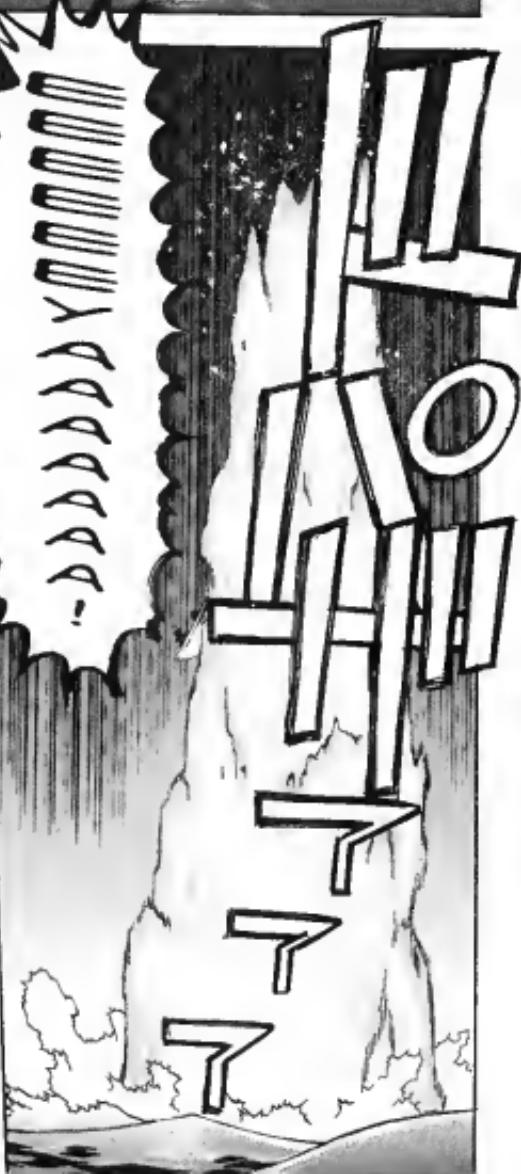
I CAN'T  
ABANDON  
YOU IN  
YOUR  
MOMENT  
OF  
NEED!

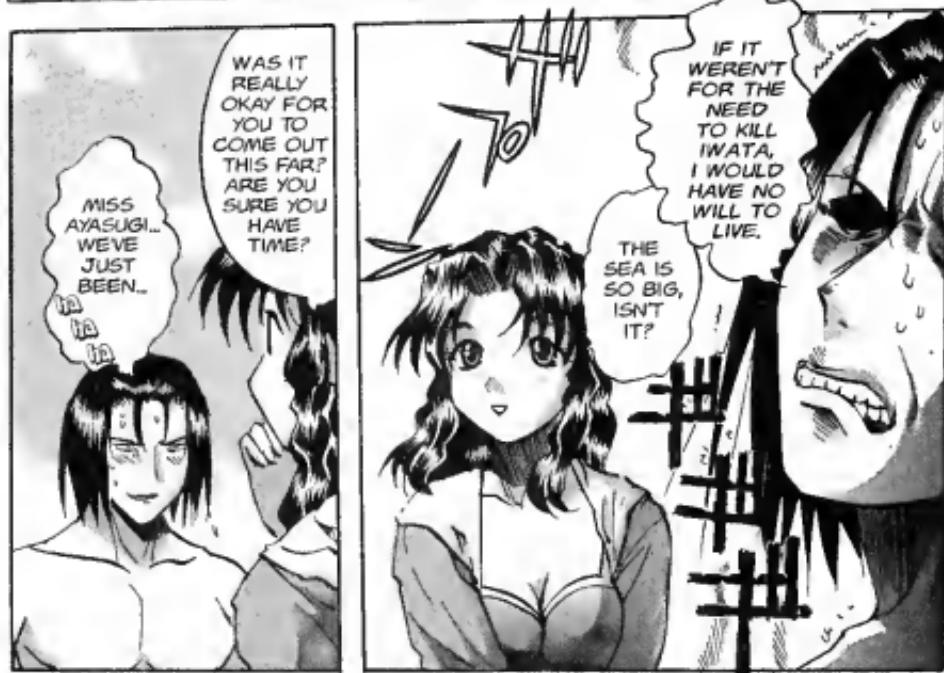
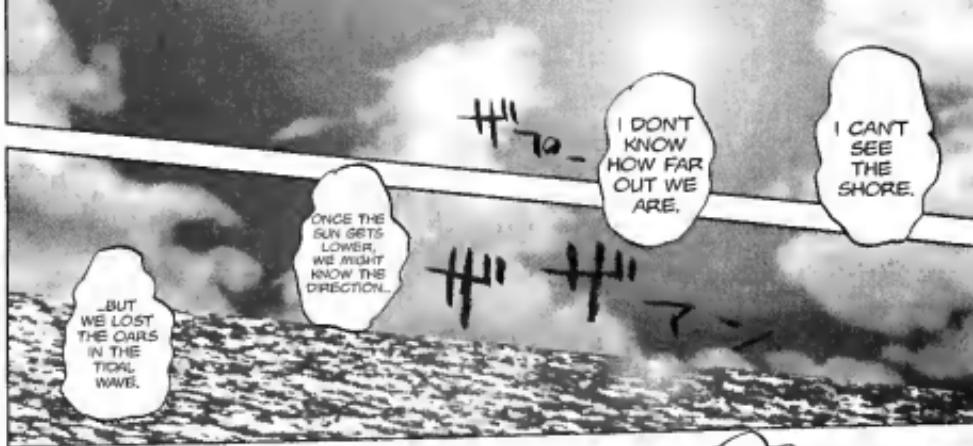
--THEN  
FIND  
ME THE  
FISH  
THAT  
ATE  
HIM!



SHIT.

☆ナシヤッ















WHY  
ARE YOU  
HESITAT-  
ING?  
HER LIFE  
IS AT  
STAKE!

USE  
YOUR  
HANDS!  
YOUR  
MOUTH!

Hypocrite  
Watanabe

MUST  
I DO  
CPR?

IF YOU  
THINK  
YOU'RE  
GONNA  
TRY AND  
GET AWAY  
WITH  
THIS...

NASTY  
IDEAS,  
EH?

Bancho  
Watanabe

WHEN-  
EVER  
YOU'RE  
READY,  
PUNK.

...THEN  
WE'LL  
HAVE  
TO  
FIGHT!

U.M...

U.M...

END MISSION 2

WE JUST NEED TO MAKE SURE HER BREASTS START RISING AGAIN.

17-4, 3-4 POINT. LOOK. IT ISN'T A KISS.

HA!

I SAY YOU'RE ENJOYING THIS OPPORTUNITY TOO MUCH.

WE'VE JUST GOT TO VIGOROUSLY MASSAGE AND TWEAK--

IT'S NOT FONDLING!

I, TOO, WISH TO RESTART HER HEART.

YOU'LL HAVE TO DO BETTER THAN THAT!

ARE  
YOU  
SAYING  
WE  
SHOULD  
LET HER  
DIE?

BUT  
WHAT  
EVIL LIES  
WITHIN  
YOURS?



...WOULD...

IF SHE  
WEREN'T  
LIKE  
THIS...

Yes,  
so  
would  
I.





# MISSION 3

## HER AND THAT GUY'S CIRCUMSTANCES



SOME-  
TIMES THE  
SIGHT OF  
THEM JUST  
MAKES ME...  
SLIP  
AWAY...



WHAT  
IS  
THIS  
PLACE  
...?



BUT I WAS  
BORED BY THE  
CONVERSATION  
BETWEEN MY  
MOTHER AND  
THE OTHER  
ADULTS.

MY  
UNCLE HAD  
FINISHED  
BUILDING A  
MANSION AND  
THREW A  
PARTY.

IT WAS  
WHEN I  
WAS 14  
YEARS  
OLD.



I  
SAW  
IT...

AND  
WHILE I WAS  
THERE...

I WENT  
OUT FOR  
A WALK IN  
THE GARDEN.  
THE SUNLIGHT  
WAS VERY  
GENTLE THAT  
AFTERNOON.





PROFESSOR

!!

PRO-  
FESSOR!

SHE  
WAS  
MY  
COUSIN.

AT  
THAT  
TIME,  
SHE...

MY  
NAME  
IS  
UMI  
RENGAYA.

HOW  
DO  
YOU  
DO?

YOU  
HAVE A  
PHONE  
CALL!

PROFESSOR,  
PLEASE  
WAKE UP!  
PROFESSOR!

PROFESSOR  
SHIOUJI!!

YOU  
DON'T  
WANT TO  
FALL ASLEEP  
HERE,  
PROFESSOR!  
YOU'LL  
CATCH  
COLD!

YOU  
STAYED  
UP ALL  
NIGHT  
AGAIN,  
DIDN'T  
YOU?

OH.  
IT'S  
YOU,  
UM...

WHY  
DO YOU  
HAVE TO  
SIGH?

YOU  
SHOULD  
TAKE  
BETTER  
CARE OF  
YOUR-  
SELF.

YES,  
AND SO  
I SIGHED  
UPON  
AWAKEN-  
ING.

WAS...  
WAS IT  
A NICE  
DREAM?

I WAS  
DREAMING  
OF THE  
OLD  
DAYS.

OH,  
THAT'S  
RIGHT!

...YOU DID  
WAKE ME  
FOR A  
REASON?





FOR YOU TO MAKE SUCH CHIT-CHAT.

OF COURSE, I ASK THIS QUESTION PROFESSIONALLY...



I HAVEN'T BEEN IN TOUCH WITH HER FOR A WHILE... SO I REALLY CAN'T ANSWER YOUR QUESTION.

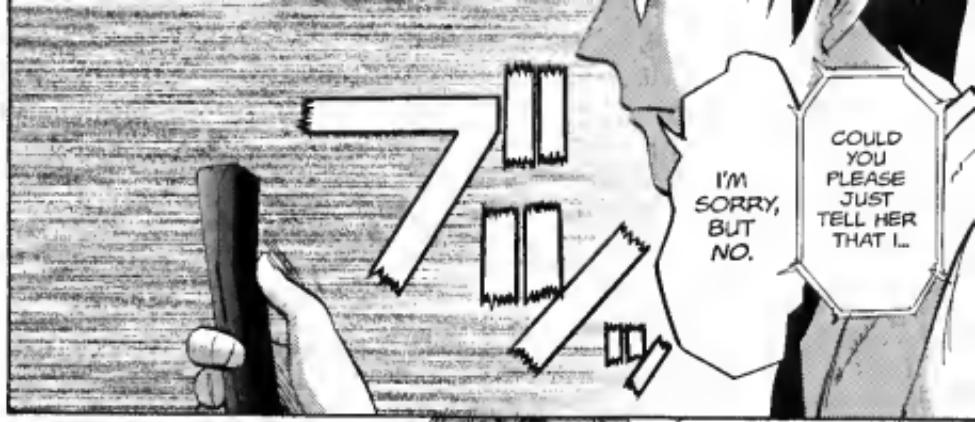
I CALLED YOU BECAUSE I DIDN'T WANT TO CALL HER.

IF YOU WANT TO ASK HER, CALL HER.

Koff Koff Koff  
Unfortu-nately...

SHOUJI, I DIDN'T MEAN... HAS MIWA SAID ANYTHING ABOUT HIM?







SO...  
WHAT  
HAPPENED  
TO HIM?

BUT,  
YES...  
THEY  
LOVED  
EACH  
OTHER.

EVEN  
AS A  
CHILD...  
I COULD  
SEE  
THAT.

SHE  
UNDERWENT  
A META-  
MORPHOSIS...

SHE  
MUST  
HAVE  
LOVED YOUR  
FATHER  
SO  
DEEPLY...



MAKE  
SURE YOU  
SHUT THE  
DOOR  
TIGHTLY.

IT'S  
ALL  
RIGHT,  
UMI. GO  
IN.

ISN'T  
THIS  
ROOM  
TOP  
SECRET?



MY  
FATHER  
CREATED  
IT.

THE  
ROPON-  
MATSU UNITS  
REFLECT  
SOME OF  
WHAT I  
LEARNED  
FROM IT.

YES.

WHEN  
YOU  
WERE  
LITTLE?

I'M  
NOWHERE  
NEAR HIS  
LEVEL.  
AND I SAY  
THAT IN ALL  
LACK OF  
HUMILITY.

SO  
HERE  
I AM.  
FINALLY  
CATCHING  
UP TO  
HIM.

I WAS  
TOLD HE  
MADE THIS  
NEARLY 20  
YEARS  
AGO...

SO IN A  
WAY, YOU AND  
YOUR FATHER  
WORKED ON  
THEM  
TOGETHER!  
That's  
wonderful!

OH,  
YES, I  
AM.

BUT  
YOU'RE  
EXCELLENT!  
YOU'RE A  
GENIUS!

JIM THE  
SECOND-  
GREATEST  
ONE WHO  
EVER  
LIVED.

AND...

I KNOW  
WHAT  
I MUST  
SURPASS.

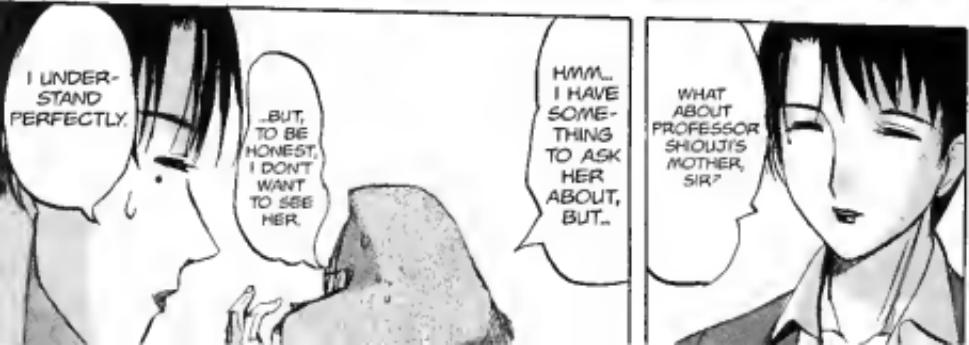
I KNOW  
MY  
TARGET.

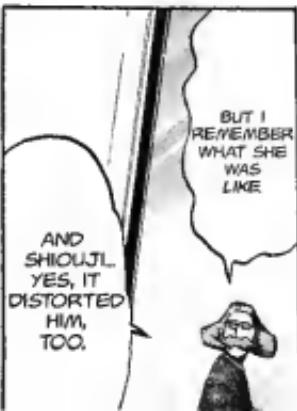
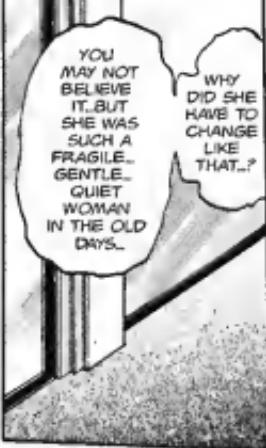
BUT  
WITH YOUR  
FATHER  
GONE...

THAT  
VICTORY  
IS BY  
DEFAULT.

...MY  
FATHER,  
TENMANGU  
SHIOUJI.

THE MIND  
I RESPECT  
MORE  
THAN  
MINE...





WHY  
DID YOU  
HAVE TO  
VANISH,  
AND  
DEVASTATE  
YOUR  
FAMILY...?

IT  
WAS JUST  
TOO MUCH  
FOR HER.

NOBODY  
COULD  
BELIEVE  
IT...NOT  
NOW.

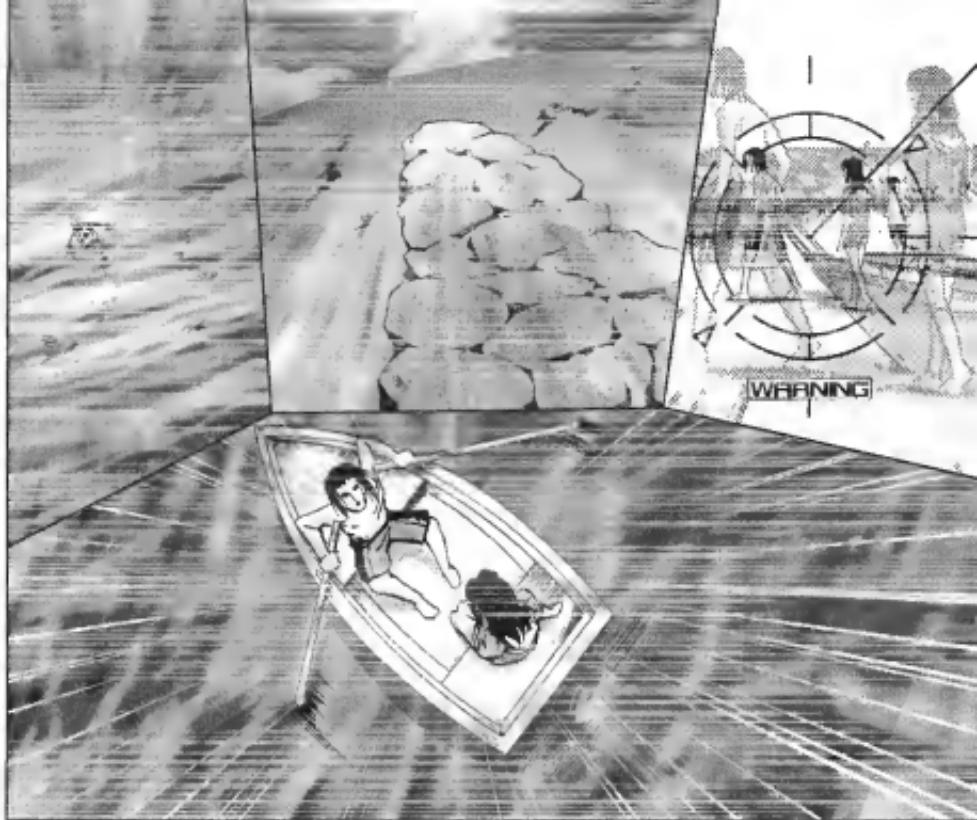
TENMANGU...  
WHERE ARE  
YOU AND  
WHAT ARE  
YOU DOING  
NOW?



AHHH!  
IT'S  
TROUBLE,  
PROFESSOR!









ARE YOU SAYING I CAN'T GO WITH YOU?

GOOD. YOU'LL STAY HERE AS BACKUP.

I'M READY!

I, ER, TRUST YOU TO STAY HERE AND LOOK AFTER THE OFFICE.

BUT IF YOU GET IN TROUBLE, I WANT TO BE RIGHT UP FRONT!



Well,  
Matsuya-kun...

ONE  
ORDER  
OF  
SQUID  
AND COD  
ROE  
CURRY!

OH,  
YEAH--  
HYATT.  
I BETTER  
GO CHECK  
ON HER...

SENIOR,  
I FEEL  
LIKE THE  
TWO OF US  
HAVE BEEN  
WORKING  
FOREVER.

MAYBE  
WE  
SHOULD  
JUST  
GO  
HOME.

...it looks  
like we're not  
gon' be givin'  
any trainin'  
today.

1-2

END

WHAAAT

SOMEONE  
STOLE  
HER  
CORPSE!

BODY  
SNATCHERS  
!

MISSION 3

EXCELSIOR

THAT  
BLOW  
WAS DEEP,  
EH? BUT  
NOT AS  
DEEP AS  
YOU'D LIKE  
TO...

READY  
TO  
GIVE  
UP?

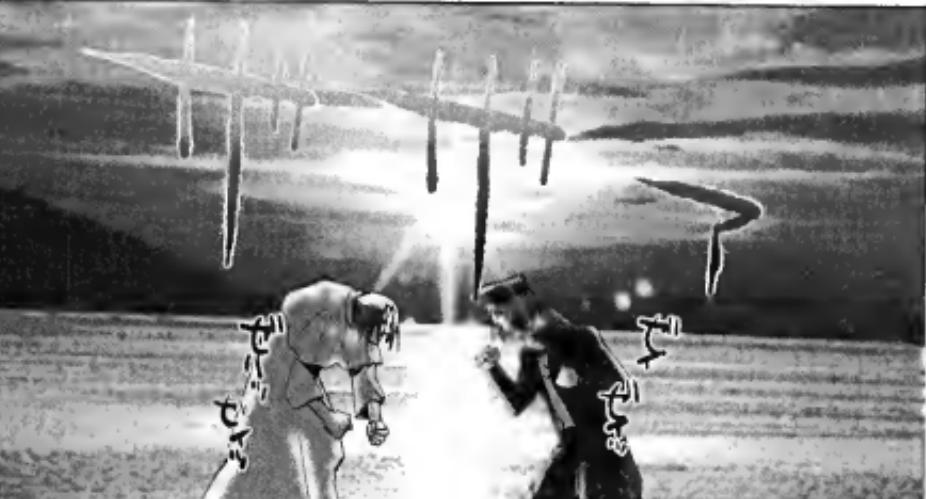
I HAVE  
NO EVIL  
THOUGHTS!

YEAH...

ONLY  
LOVE  
AND  
COURAGE  
CAN SAVE  
MISS  
AYASUGI!!

WE'RE NOT  
MAKING A  
MOVE UNTIL I  
UNDERSTAND  
YOUR  
INTEN-  
TIONS!

...RIGHT.



LOVE!!



I AM  
WRONG...

HEH.  
YOU ARE  
CORRECT...

YOU'VE  
HELPED  
ME TO  
SEE THE  
TRUTH...

NO...  
IT WAS  
I WHO  
WAS  
WRONG...

oh,  
God.

OK,  
KID.  
DO IT.

...WE'RE  
ONLY  
HUMAN.

...AT  
THE  
END  
OF  
THE  
DAY...

...ALL  
RIGHT!

ALL  
RIGHT!

I'M  
GONNA  
DO IT!

# MISSION 4

# PLAIN SO LAY







NO,  
THAT  
DOESN'T  
SEEM  
TO HAVE  
HELPED

HM.  
HM.

I'M THE  
ONLY ONE  
WHO CAN  
SAVE HER

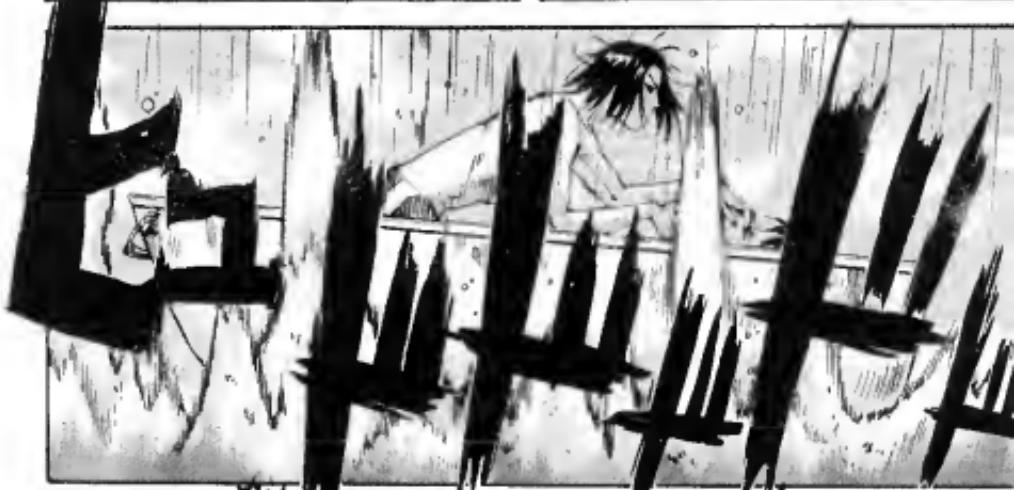
HER  
LONG  
LASHES...

SHE'S  
SO PALE...

NO!  
WHAT  
AM I  
SAYING...?  
SHE'S  
BEAUTI-  
FUL.

SHE'S  
SO  
PRETTY-











SOME-  
THING...

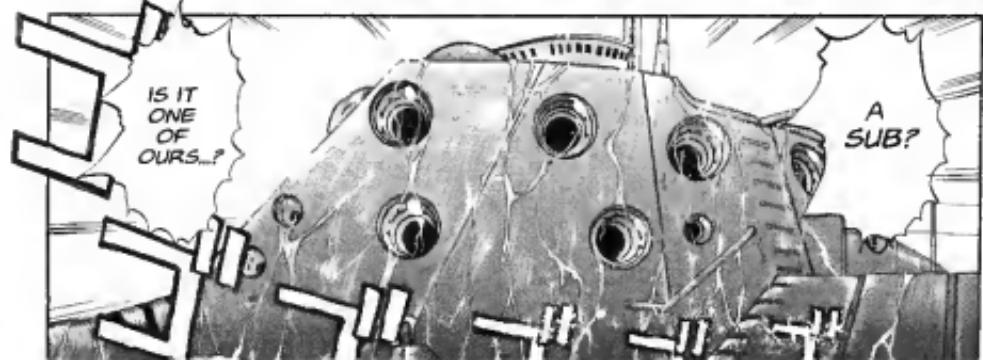
!?

...UNDER  
THE  
SHIP!

!!







THE  
INCIDENT HAS  
FULLY RUINED  
THE MAIDEN  
VOYAGE OF THIS  
"FULL-AUTO-  
(SUB)MOBILE."

Sir?  
(SIGH)  
I SEEM  
TO HAVE  
INTERRUPTED  
THE ABDUCTION  
OF A CITY  
EMPLOYEE.

Roger!

SCARE  
THEM A  
LITTLE  
BIT TO  
SEND  
THEM  
HOME.

Orders,  
Mister?

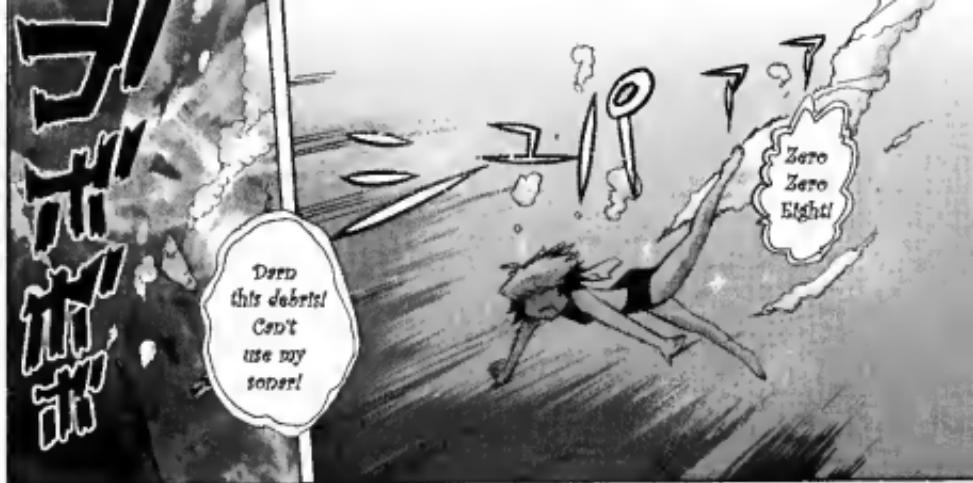
HOWEVER,  
IT DOES  
PUT KABAPU  
IN MY  
DEBT.

HOLY--

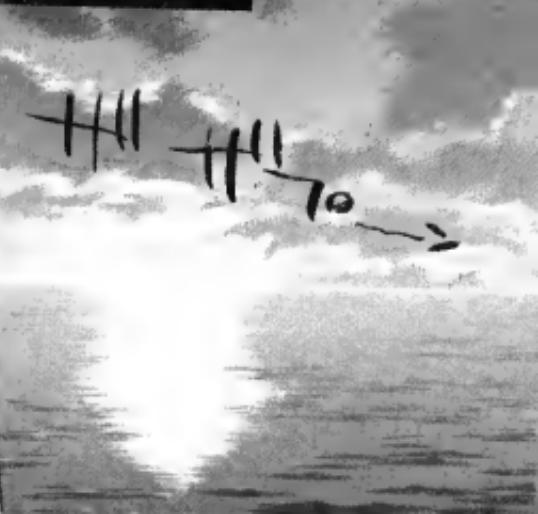






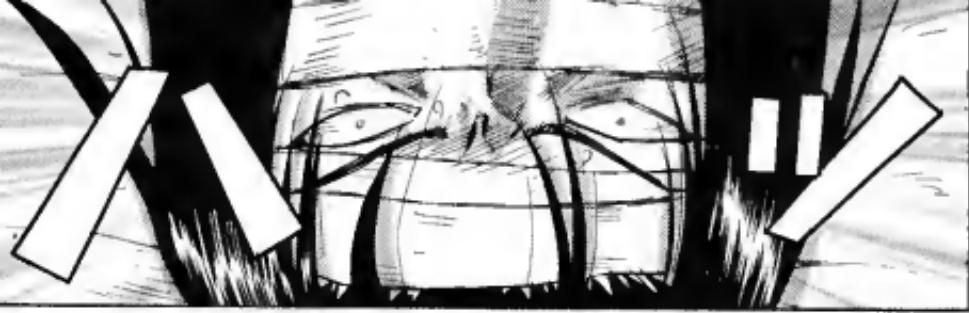




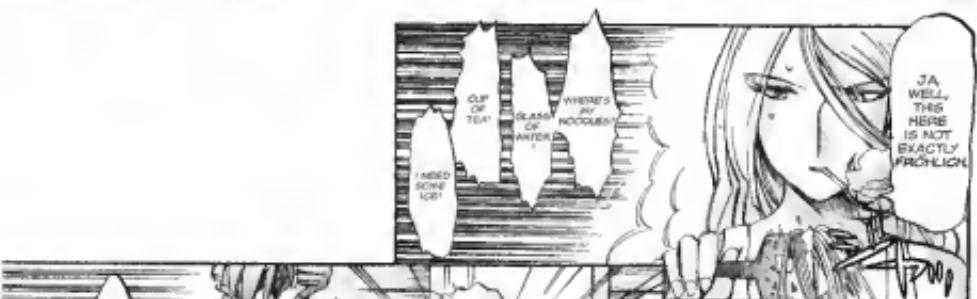












HMM...  
SOUNDS LIKE  
A POEM YOUD  
WRITE IN THE  
SECOND GRADE.

Metaphor  
for what?

SHE SAID THE  
SKY WAS BLUE,  
THE SHIP SANK INTO  
THE GREEN, AND  
THEN THE SAND  
ON THE BEACH  
WAS WHITE.

Could it  
be some  
sort of  
metaphor?



BUT HER  
CLOTHES,  
SENIOR...  
RIPPED  
AND  
TORN!

YOU  
WANT MY  
FRANK  
OPINION,  
THIS IS  
KA-CHAN  
AT HER  
MOST  
USUAL.

SHE  
SAID  
SHE HAD  
EXPERIENCED  
SOMETHING  
EXTRAORDINARY,  
BUT I  
DUNNO...

MUST WE  
DISCUSS  
HER LIKE  
A CORPSE,  
SENIOR?

JUDGING  
FROM  
THE DETRITUS  
CLINGING TO  
THE BODY, SHE  
APPEARS TO HAVE  
DRIFTED IN THE  
INTER-TIDE  
ZONE.  
IS SOME  
KIND OF  
INVERTEBRATE.

SHE'S  
A REAL  
TROOPER  
THAT  
WAY.

SENIOR  
HYATT MAY  
BE IN A STATE  
OF SHOCK...  
TRYING TO  
CONCEAL THE  
TRUTH OF A  
HORRIBLE  
ASSAULT...!

SOME  
THINGS  
DON'T  
LEAVE  
VISIBLE  
SCARS!

SHE  
DOESN'T  
SEEM  
INJURED...

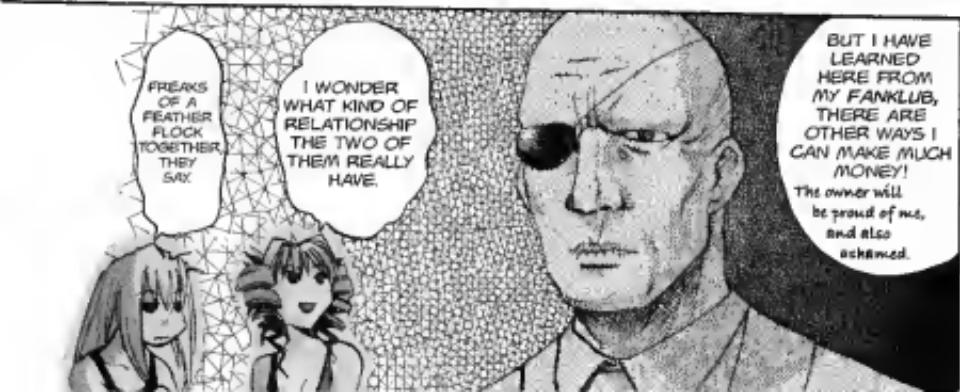
Nooooo!



WELL...  
THE  
SUMMER  
IS  
ALMOST  
OVER.

||||| ||||| -P





AS LONG AS  
THE ROOM  
GETS LET,  
THE FIFTY  
THAT I WILL  
GET...

WHY  
SHOULD  
THAT  
STAND IN  
OUR  
WAY?

AND I  
HAVE MADE  
A PROMISE  
OF HONOR TO  
MY GUESTS, MY  
UNDOCUMENTED  
CLEANING STAFF,  
UND MYSELF:  
THE HOTEL  
SHALL RISE AGAIN!  
IT SINKS LIKE  
THE BISMARCK,  
BUT IT CANNOT  
PERISH!

FOR  
I AM A  
HOTEL  
MANAGER  
!

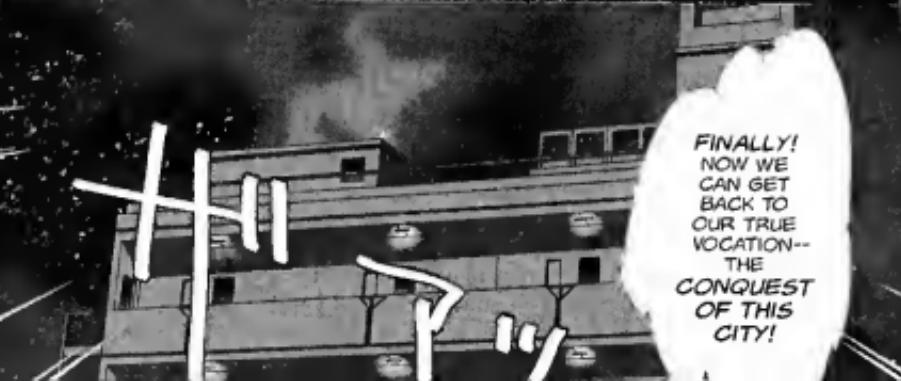
WHAT  
EVER YOU  
SAY, CHIEF.  
I MEAN,  
MANAGER.  
WE GOTTA  
GO AUF OUR  
WIEDERSEHEN  
NOW.

...IS  
FIFTY MORE  
THAN I HAD  
YESTERDAY,  
JA?

S-SENIOR,  
I, ELGALA,  
BELIEVE  
WE COULD  
AFFORD TO  
T-TAKE A  
CAB...

CAN WE  
GET HOME  
BEFORE  
THE SUN  
RISES?

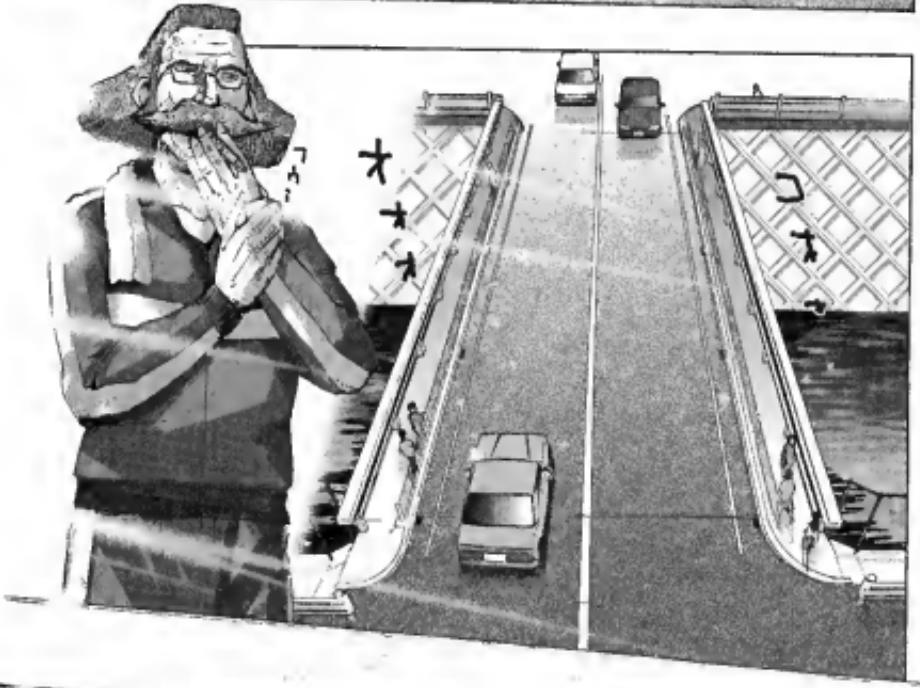
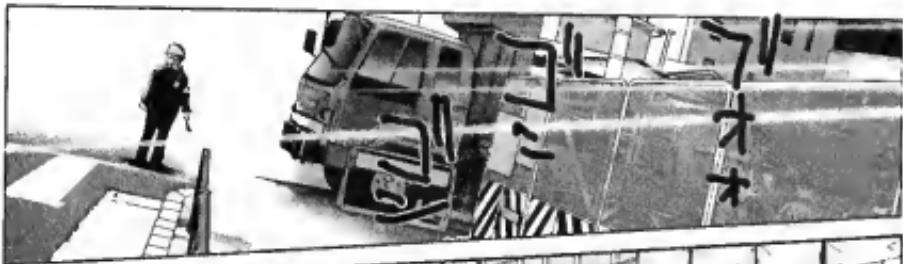
sigh

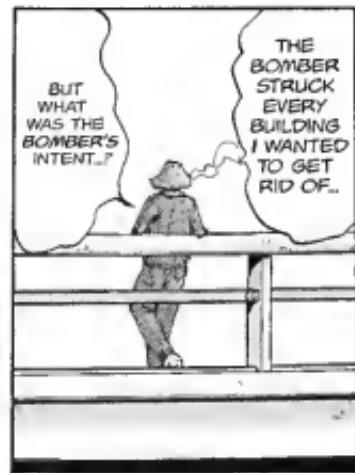
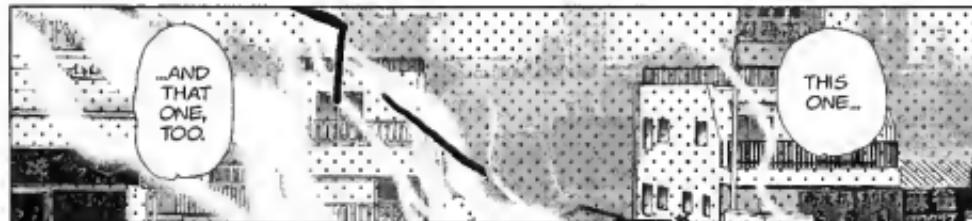


MIN-CHAN!

HMM..  
ALL THAT  
WAITRESSING,  
AND YET  
THERE WAS  
ONE PERSON  
I FORGOT  
TO FEED.





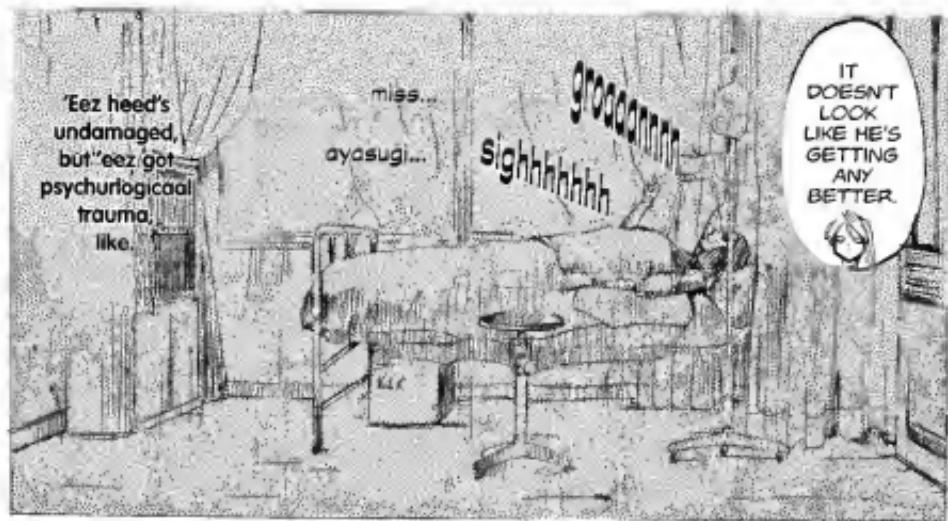














Ye  
divven't...  
remembaa  
now?

--WHAT  
WAS THE  
QUESTION  
AGAIN?

HMM...  
HMM...

PROF.  
SHOUJI  
DIDN'T SAY  
ANYTHING  
TO ME  
ABOUT  
ALTERING  
HIS  
MEMORY...

Are ya  
sure they  
fixed ye,  
man?

HMM!  
WELL,  
I KIND OF  
REMEMBER  
I SAW MY  
COUSIN,  
BUT...

WELL,  
HE FORGOT  
ORDERS AND  
ASSIGNMENTS  
ROUTINELY,  
BUT NO-  
I'VE NEVER  
OBSERVED  
HIM THAT WAY  
BEFORE.

...HAS HE  
ALWAYS  
BEEN  
LIKE  
THAT?

NOW I REALLY NEED TO FIND HIM...

THE CYBORG IS FAR FROM PERFECT, EITHER.

OOH, I JUST KNOW THAT SOMETHING GOOD IS GOING TO HAP-PEN!

RECOVERED FROM ALL CONTUSIONS, WE'RE BACK TO SERVE WITH OUR REGULAR CONFUSION!

THE SUMMER WAS SWELL, AND NOW THE SUN FALLS DOWN LIKE A BUCKET IN A WELL!

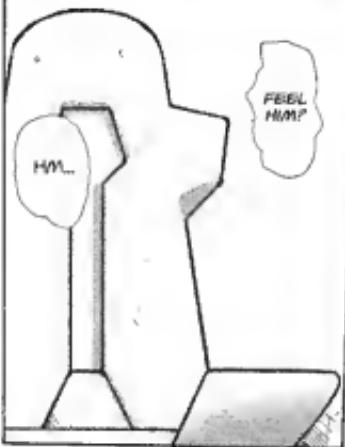
HAIL  
PALAZZO!



BLASPHEMER!  
THE PENALTY  
FOR SUCH  
TRESPASS  
IS

DEATH!

YOU  
DON'T  
NEED  
TO GET  
SO  
UPSET,  
SENIOR.







Are  
ye hurpin'  
he has an  
extended stay  
then?

WELL,  
THIS  
DOESN'T  
NEED MUCH  
WATERING.

BULK  
DETERGENT  
(gasp)  
ECONOMY-  
SIZE  
TOILET  
TISSUE  
(huff)...

...AND  
GOT THE  
INGREDIENTS  
FOR  
TONIGHT'S  
DINNER.

WE'VE  
REPLENISHED  
MOST OF THE  
HOUSEHOLD  
SUPPLIES...

OH!  
NOW  
I RE-  
MEMBER.  
WE'RE  
OUT OF  
RICE.

WELL,  
IF YOU  
LIKE, WE  
CAN SAVE  
A BIT  
MORE BY  
WRAPPING  
WITH  
NEWSPAPER.

WHY  
DID WE  
HAVE TO BUY  
THIRTY-TWO  
ROLLS AT  
ONCE?

COULDNT  
WE HAVE  
JUST  
LIBERATED  
A SHOPPING  
CART,  
SENIOR?

SEE  
YOU  
LATER,  
THEN...

OH...  
OKAY.

HYATT,  
EL AND I  
ARE GOING  
TO GET A  
TWENTY-KILO BAG  
OF RICE, SO WHY  
DON'T YOU JUST  
GO HOME  
AHEAD  
OF US?

I WONDER  
WHO WILL BE  
CARRYING  
IT.



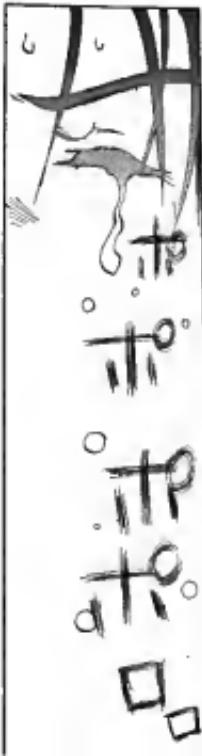
is  
that  
not...

I knaa  
'e wuz just  
hallucinatin'  
oal that.

OH...  
MISS  
AYASUGI...







AS  
MUCH  
AS I  
CAN...?

I'M  
SORRY,  
BUT  
RIGHT  
NOW HE'S  
A LITTLE  
WELL,  
FUNNY  
DO YOU  
MIND JUST  
PLAYING  
ALONG  
WITH  
HIM, AS  
MUCH  
AS YOU  
CAN...?

OH...  
YOU  
DID...?

(sob)  
WHEN  
Y-YOU  
FELL  
INTO  
THE  
SEA, I  
THOUGHT  
YOU  
WEREN'T  
G-GOING  
MAKE IT...

NO, I  
THINK  
WHAT  
HE NEEDS  
RIGHT  
NOW IS  
THOUGHT-  
LESS  
REASSUR-  
ANCE.

Ye would  
think need observe th'  
sumwhat sketchy natchoo  
o' her narrative.

WELL,  
AFTER I  
FELL INTO  
THE SEA,  
I WOKE UP  
LYING ON  
THE  
BEACH.

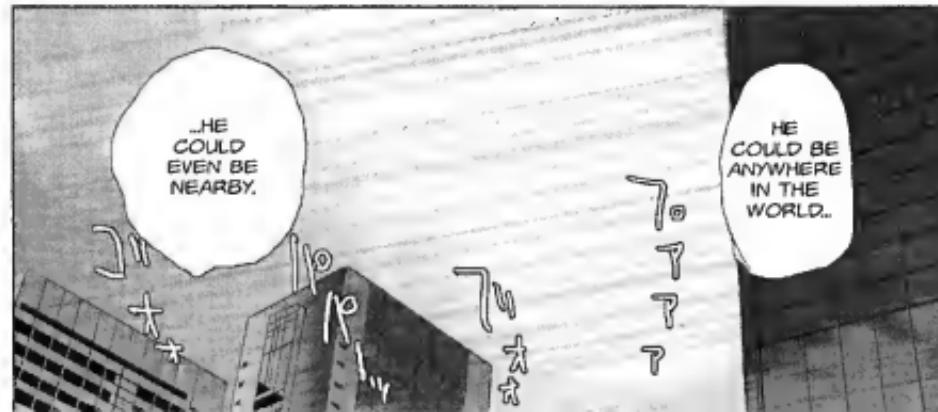
IS THAT  
R-RIGHT?  
OH, I'M  
SO GLAD.  
OH, I'M SO  
REALLY,  
REALLY  
GLAD.

OH...  
THAT'S  
ALL  
RIGHT.

Aye,  
thanks.

WE'RE  
VERY SORRY  
WE HAD TO  
ASK YOU TO  
COME AND VISIT  
WATANABE-  
KUN ON THE  
VERGE OF  
MADNESS.







IF I  
CONSIDER  
HOW MUCH  
TIME IT HAS  
TAKEN...



AS I  
FEARED,  
IT IS  
NOT  
EASILY  
ACCOM-  
PLISHED...

チイ

THE  
RESULT  
FALLS  
SHORT  
OF WHAT  
I HAD  
EXPECT-  
ED.

ハ.

SHALL  
I GO,  
THEN  
...?

カ  
リ

カ  
リ

カ  
リ

ACT AS  
YOU SEE  
FIT.



WHAT?  
I TOLD  
HER TO GO  
STRAIGHT  
HOME.

I, ELGALA,  
WOULD  
VERY MUCH  
LIKE TO.

I HOPE  
HA-CHAN  
DIDN'T PASS  
OUT ON  
THE WAY.



EXCELSAGA

END EXCEL SAGA VOL. 12  
TO BE CONTINUED IN VOL. 13



ANIME EXPO 2003  
SPJA Industry Award  
Best Non-Human Character  
USA

\*It was awarded to *Mincel*  
I'm dead serious!  
—Rikdo

EXCELSIOR

# Guide to *Excel Saga* 12's Sound Effects!

21	—FX	ta ta ta [running fast]
23	—FX	ha ha ha [huff, huff]
24	—FX	ge ge ge go go [trembling]
101	—FX	kyo [cackling]
103	—FX	a ha ha ha [laughing]
102	—FX	zai zai zai [wheezing, wheezes]
103	—FX	wata wata [pencilling]
104	—FX	a ha ha ha ha [laughing]
104	—FX	kyo kyo [cackling]
113	—FX	ze ha [wheezing, wheezes]
111	—FX	ha ha [huff, huff]
112	—FX	aaaaa [whining]
113	—FX	haaaa [whining]
114	—FX	haaaa [whining]
115	—FX	ha... [exhalation]
12.1	—FX	haa [huff]
12.1	—FX	haa [huff]
12.2	—FX	gata [clank]
12.3	—FX	bu [beep]
12.3	—FX	bu bu [beep, beep]
13.1	—FX	bil bil bil [beep, beep]
13.4	—FX	pururu pururu [phone ringing]
13.4	—FX	gata [clank]
13.4	—FX	pururu [ringing]
14.1	—FX	ba [grabbing]
14.4	—FX	dogen [clatter]
14.4	—FX	gon [clock]
14.4	—FX	gatazaz [clatter]
14.5	—FX	tsuuu [disconnected tone]
14.6	—FX	pi pipe paxx paxx [pushing the touch tone]
14.7	—FX	ore ore [pencilling]

Most of Rikido Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order right-to-left.

You are still allowed, however, to write your letters left-to-right to  
*Oubliette c/o Excel Saga*  
 VIZ, LLC  
 P.O. Box 77044  
 San Francisco, CA 94107

26.3	—FX	da [dashing]	14.7	—FX	peruhu peruhu [phewa nejng]
27.1	—FX	da da da da [dashing]	15.1	—FX	pi [slicing]
27.2	—FX	da [dashing]	15.1	—FX	gyan [stretching]
27.3	—FX	ban [wham]	15.2	—FX	yurna [wobbling]
28.1	—FX	psas [rustle]	15.3	—FX	daka daka daka hutan [baap, bang, bang, baa]
28.2	—FX	sara sara sara [rustle, rustle]	15.4	—FX	tsuu tsuu tsuu [disconnected tone]
28.3	—FX	kyesa [eeeek]	15.5	—FX	pipi pipipa pipi pipi [pushing a touch tone]
28.4	—FX	sute [walking briskly]	15.6	—FX	peruhuhu, peruhuhu, peruhuhu, peruhuhu, peruhuhu, peruhuhu, peruhuhu [phewa nejng]
29.3	—FX	psaaaaaaan [honking]	16.2	—FX	tsuu tsuu tsuu [beep, beep]
29.3	—FX	kan kan kan [clang-clang]-an alarm at a crossing]	17.3	—FX	wie [cheering]
29.3	—FX	gyan gyan [tutting of a man]	17.3	—FX	ky ky [cackling]
29.5	—FX	kachi kachi kachi kachi kachi [click, click...]	17.4	—FX	hou... [sigh]
32.1	—FX	katsu katsu [clap, clap]	20.1	—FX	tsuuu [turning around]
32.1	—FX	petz petz [pitter patter]	22.1	—FX	ahahahah [laughing]
32.2	—FX	katsu katsu [clap, clap]	23.1	—FX	kyahahah [laughing]
34.1	—FX	buu [wham]	23.1	—FX	waa wasi [cheering]
34.4	—FX	lara [staggering]	23.3	—FX	fuu [sigh]
35.2	—FX	booo [a ghostly image]	23.4	—FX	uu [tilting swiftly]
35.3	—FX	shara [jingling]	23.5	—FX	kakin [clank]
36.4	—FX	jara jara [jingling]	24.1	—FX	kekkin kakiss [clank, clank]
36.5	—FX	shara [jingling]	24.2	—FX	hihi hihi [beep, beep]
35.6	—FX	shara [jingling]	24.3	—FX	biyen biyen biyan [beep, beep]
35.8	—FX	shara shara [jingling]	24.3	—FX	blik [gasping]
35.6	—FX	psuu puu [biting]	25.1	—FX	kachi kachi kachi kachi kachi [click, click]
35.6	—FX	Sharon [jingling]	25.2	—FX	poi poi [throwing]
35.6	—FX	gaaa [biting]	25.3	—FX	tsuu tsuu tsuu [tramping about]
36.2	—FX	petz petz [bowing hard]	25.4	—FX	gyuu [stretching]
36.3	—FX	kuppan [spazzing hardy]	25.6	—FX	wuu wuu wuu [pinching]
37.3	—FX	zui [holding the cakes forward]	25.6	—FX	batuu [thud]
37.4	—FX	meuu meuu [munching]	26.1	—FX	tinyon tinyon bilyan [beep, beep]
38.1	—FX	desu [thud]	26.2	—FX	kachi kachi kachi kachi kachi kachi [click, click...]
39.2	—FX	kyesa [eek]	26.3	—FX	gyu [ripping up]
40.1	—FX	sute sute sute sute [hurrying away]	26.3	—FX	poh [soof]

**oubliette**  
Your *Excel Saga* bonus section!

56.4 — FX do do do [repeating]  
 56.5 — FX gwww [squeezing]  
 56.7 — FX baaa [closing the deer]  
 57.1 — FX baaa [baaa]  
 58.1 — FX zappa [splash]  
 59.1 — FX zzz [feetstep]  
 59.3 — FX Don [wham]  
 59.3 — FX za zaaa [splash]  
 61.2 — FX kaka [klank]  
 61.3 — FX kyaka kyaka [squawk]  
 61.4 — FX zaa [splash]  
 61.5 — FX zaaaaa [splash]  
 61.6 — FX bero bero bero bero [lesung]  
 62.1 — FX do [thud]  
 62.2 — FX puu [pool]  
 62.4 — FX gopau [blank]  
 63.2 — FX doon [wetwo]  
 63.3 — FX bee [tada]  
 64.1 — FX doos [wham]  
 64.2 — FX kachin [mildly annoyed]  
 64.5 — FX gaaa [being in shock]  
 65.1 — FX wai wai [buzz, buzz]  
 65.2 — FX wai [buzz]  
 65.2 — FX zawa [buzz]  
 65.2 — FX zawa [buzz]  
 65.2 — FX wuu [buzz]  
 65.4 — FX puu [blank]  
 66.5 — FX pon [parping]  
 66.6 — FX sa [quick motion]  
 66.6 — FX su [quick motion]  
 67.1 — FX zero zero [tripping up]  
 67.1 — FX puu puu [clapping]  
 67.2 — FX zawa [buzz]

40.1 — FX phah [laughing]  
 40.1 — FX kya kya [shrieking]  
 40.2 — FX ore ore [panicking]  
 40.2 — FX iha iha [wutching]  
 40.2 — FX ahahaha [laughing]  
 40.2 — FX shahahaha [laughing]  
 40.3 — FX da [dashing]  
 40.4 — FX ha [half]  
 40.4 — FX ha [half]  
 40.4 — FX za [feetstep]  
 40.4 — FX pia [wutching]  
 43.1 — FX hyaaaa [whining]  
 44.1 — FX ts [bubbles]  
 44.3 — FX ts [whim]  
 45.2 — FX tsaa [recording]  
 45.5 — FX ts [holding the chocolate tooth]  
 45.6 — FX mego mego [scratching]  
 46.1 — FX dasaa [thud]  
 46.2 — FX go go go [humming]  
 47.2 — FX da [dashing]  
 47.4 — FX ts ts ts [trashing]  
 47.4 — FX haku [hic]  
 47.4 — FX tsu [a drunken man's prostate]  
 47.4 — FX tsuu [insean]  
 53.1 — FX gash [squashing]  
 53.4 — FX kashu kashu [creakie, creakle]  
 54.1 — FX se [Meng]  
 54.5 — FX bo [lighting the cigar]  
 55.1 — FX zu [sliding]  
 55.1 — FX suppa suppa [smoking fast]  
 55.4 — FX tsukas [pulling]  
 56.3 — FX paka [pulling]

73.5	—FX	gacha gacha [click-clack]
74.1	—FX	zazza [splash]
74.3	—FX	buu [agh]
74.4	—FX	gaka kaku [chattering]
75.1	—FX	pi pi [sprinkling]
75.2	—FX	pi [sprinkling]
75.3	—FX	shu [shimmering]
75.3	—FX	shuwa [whooosh]
75.5	—FX	usapasa [splash]
75.6	—FX	ki [glaring]
75.8	—FX	hi [fearful cry]
77.1	—FX	za zaaa [splash]
77.1	—FX	zazza [splash]
77.2	—FX	chapu [plop]
77.2	—FX	zapu [splash]
77.4	—FX	neyaa myaa [seagull's cry]
77.4	—FX	myaa [seagull's cry]
78.1	—FX	zazzaa [splash]
78.1	—FX	zazzaan [splash]
78.2	—FX	dodododo [stomping]
80.2	—FX	zazza [splash]
80.3	—FX	zazza [splash]
80.4	—FX	do do do do [stomping]
80.5	—FX	zaan [splash]
80.5	—FX	hain [clank]
81.1	—FX	zazzaa [splash]
81.1	—FX	kyu kyu [cackling]
81.3	—FX	peuu [clog]
81.1	—FX	kyu kyu [cackling]
81.2	—FX	zapu [splash]
81.2	—FX	ton ton [padding]

67.2	—FX	wai [buzz]
67.2	—FX	gacha [click]
67.2	—FX	wai [buzz]
67.3	—FX	gacha [click]
67.4	—FX	ja [ta da]
67.4	—FX	sha [skating]
67.5	—FX	pnin [crunch]
67.6	—FX	supen [tripping]
68.1	—FX	zapaaa [splash]
68.2	—FX	pi pi pi [plop-plop]
68.5	—FX	za zaa [splash]
69.1	—FX	paas paas [shaking]
69.2	—FX	saku saku [thrusting]
69.3	—FX	ju [whoosh]
69.4	—FX	ju ju [whoosh, whoosh]
69.4	—FX	hyuhhyun [zing]
69.4	—FX	hyu [zing]
68.5	—FX	pan papen pan pan papen pan [zing-zapping]
70.1	—FX	baaaaa [exploding]
71.1	—FX	liku [popping]
71.1	—FX	ava ava (panicking)
71.2	—FX	tyeccc [whirring]
71.2	—FX	oaa (numbing of fire)
72.1	—FX	goee (numbing)
72.2	—FX	uu uu [siren]
72.2	—FX	oooy [siren]
72.2	—FX	leee leee [siren]
72.2	—FX	uu [siren]
72.4	—FX	peuu peuu (phone ringing)
72.4	—FX	pi [pop]
72.7	—FX	geee [plop-plop]
73.3	—FX	kyu [squeak]
73.4	—FX	ka [plung swish]

**OUNBLIETTE**  
Your *EXCEL SAGA* bonus section!

89.5	—FX den den [stampng]	812	—FX zzzzaa [splash]
90.1	—FX za za [splash]	815	—FX ga [blank]
90.3	—FX de [dashing]	815	—FX baa [baaa]
90.4	—FX do do do de [running noisy]	818	—FX make [padding up]
90.5	—FX ha [gasping]	821	—FX gata [erkang]
90.6	—FX basha basha basha [splash]	83.3	—FX kach kach kach kach kach kach [chitterng]
90.8	—FX giko giko [padding]	83.5	—FX tan [whim]
91.1	—FX do do do de [dashing]	84.2	—FX chi [zoomng]
91.2	—FX do do do [running noisy]	85.2	—FX zzzzaa [splash]
91.2	—FX basha desha basha [splash]	85.3	—FX zzzzaa [splash]
91.2	—FX zei zei zei [wheee, wheeez]	86.3	—FX pu [grabbing]
91.3	—FX do do do do [running noisy]	871	—FX do do do [stampng]
91.4	—FX den [clicking]	872	—FX do do do [stampng]
92.1	—FX daga daga dada daga [padding fast]	872	—FX wa ha ha ha [laughng]
92.3	—FX zzzza zzzza [splash, splash]	873	—FX do do do do [stampng]
93.1	—FX kacha [click]	874	—FX ta [dashing]
93.2	—FX doppazza [splash]	874	—FX poi [throwng]
93.3	—FX do do do [rumbling]	875	—FX da do do do do [stampng]
93.4	—FX do [rumbling]	875	—FX shutatata [running fast]
93.5	—FX dora [splash]	88.1	—FX hyun [whimng]
93.6	—FX zaa [splash]	88.1	—FX shia [running fast]
93.7	—FX myaa myaa [seagull's cry]	88.2	—FX pikii [cracking]
94.1	—FX zzzza [splash]	88.3	—FX ha ha ha [laughng]
94.2	—FX zzzzaan [splash]	88.3	—FX tan [jumpng]
94.3	—FX zzzzaan [splash]	89.1	—FX mu ha ha ha [laughng]
94.3	—FX gi gi gi [grinding teeth]	89.1	—FX ki [shrieling]
94.5	—FX kuu kuu [slaking]	89.1	—FX pe pe [spitting sand]
94.6	—FX myaa myaa [seagull's cry]	89.1	—FX tsaa [jumpng]
95.1	—FX gata [blank]	89.3	—FX basha basha basha basha [splashng]
95.3	—FX zaa [splash]	89.3	—FX giko giko giko [padding]
95.4	—FX zzzza [splash]	89.4	—FX zurazura [shing]
87.3	—FX gekui [cupo]	89.4	—FX basha basha [splash]
87.4	—FX pu [gripping]	99.4	—FX giko giko [padding]

102.3 ——FX ee ee [whine, whine]

102.5 ——FX ahahaha [laughing]

102.5 ——FX kyu kyu [cackling, laugh]

102.6 ——FX ya [punching]

103.1 ——FX ahaha [laughing]

103.1 ——FX kyahahaha [laughing]

103.3 ——FX ahahaha [laughing]

103.3 ——FX ewaa [cheating]

103.3 ——FX hyahaha [laughing]

104.2 ——FX sae [dozing off]

106.1

6107.1 ——FX aaaaa [haste]

106.2 ——FX su [slapping forward quietly]

108.1 ——FX breas breas [breasts swinging]

109.1 ——FX yussa yussa [rocking Shaky]

109.2 ——FX yusa yusa [rocking]

109.3 ——FX ha [coughing]

109.3 ——FX ha [gasping]

110.1 ——FX shaki [straightening up his posture]

111.3 ——FX za [shaking]

111.4 ——FX puu [puking]

112.1 ——FX buuu [straightening up the phlegm]

112.2 ——FX heu [sighing]

114.3 ——FX ikan ikan [clap, clap]

114.3 ——FX pu pu [puh, puh]

114.3 ——FX gaken [blash]

114.3 ——FX gue [panting/leg]

114.4 ——FX goee [running]

115.4 ——FX fu [puking]

116.2 ——FX gu [clenching]

116.2 ——FX tehuh [whooosh]

116.1 ——FX lo [getting tense]

119.3 ——FX katsu [clap]

975 ——FX gai [squeezing the grip]

976 ——FX bas [whine]

98.1 ——FX doboku [twitching]

98.1 ——FX gaku [jerking]

98.1 ——FX paku [twitching]

98.1 ——FX tsukokuin [twitching]

98.1 ——FX kaku [shaking]

98.1 ——FX gaku [jerking]

98.2 ——FX biuu biuu [twitching]

98.3 ——FX gri [grinding teeth]

98.4 ——FX ata ata [passing]

98.4 ——FX pacha pacha [splashing]

98.5 ——FX dola [throb]

99.1 ——FX gas [reeling]

99.2 ——FX gubaa [hissing]

99.3 ——FX zu [leaving own]

99.4 ——FX ha [gasping]

99.4 ——FX zaaaaa [splash]

99.5 ——FX jeuu [wriggling]

99.7 ——FX zo [shuddering]

99.8 ——FX ha [planning sun]

100.1 ——FX zeeee [rearing]

100.4 ——FX go go go go go go [running]

101.1 ——FX paku [twitching]

101.2 ——FX zaa [whine]

101.3 ——FX gue [panting upset]

101.4 ——FX gue [rearing]

101.5 ——FX ikan [long]

101.6 ——FX dogaaaa [whine]

102.1 ——FX ba [whine]

102.1 ——FX gyuuuu [whirling]

102.2 ——FX bahaa [smashing]

102.2 ——FX daguuu [smashing]

# OUBLIETTE

## Your EXCEL SAGA bonus section!

129.2	—FX	kiki [whirring]
129.3	—FX	baaa [whim]
129.5	—FX	zaa [splash]
129.5	—FX	zei zei [wheeze, wheeze]
129.5	—FX	zei zei [wheeze, wheeze]
130.1	—FX	geki [smashing]
130.2	—FX	ii [ahh]
130.2	—FX	ii [ahh]
131.1	—FX	zei zee [wheeze, wheeze]
131.2	—FX	baa [huh]
131.2	—FX	zee [wheee]
131.3	—FX	zaaaa [splash]
134.1	—FX	zaaaa [splash]
134.2	—FX	dokun [throb]
134.2	—FX	dokun [throb]
134.2	—FX	dokun [throb]
134.3	—FX	dokun dokun [throb]
134.3	—FX	dokun [throb]
134.3	—FX	dokun [throb]
134.3	—FX	do do [throb, throb]
134.4	—FX	gu [smashing]
134.4	—FX	go [smashing]
134.4	—FX	gaka [smashing]
135.1	—FX	ieu [eying]
135.1	—FX	zukis [pain]
136.2	—FX	kyu [grabbing]
136.3	—FX	kaku kaku [shaking]
136.5	—FX	dokun dokun dokun dokun [throb, throb]
136.5	—FX	dokun [throb]
136.1	—FX	dokun [throb]

120.2	—FX	kata kata kata [click-clack]
120.5	—FX	ka ka [click-clack]
121.3	—FX	pin pon [ding-dong]
121.4	—FX	zaaaaa [splash]
121.5	—FX	kata kata kata [click-clack]
121.5	—FX	pi [pi]
121.5	—FX	pi [pi]
123.1	—FX	pata pata [pit-a-pat]
123.2	—FX	kuchi kuchi [click, click]
123.4	—FX	zycki zycki [wriggle]
123.8	—FX	gata [thunk]
124.1	—FX	zu zu zu [draggle]
124.2	—FX	ka ka ka [clap, clap]
124.4	—FX	ge ge ge ge go [rumbling]
125.1	—FX	baa [sighing]
125.4	—FX	myaa myaa [seagull's cry]
126.1	—FX	don [bang]
126.2	—FX	kuchi [klink]
126.3	—FX	zawa zawa [buzz, buzz]
126.4	—FX	zawa [buzz]
126.4	—FX	gacha [klink]
126.4	—FX	zawa [buzz]
126.5	—FX	gacha [klink]
126.5	—FX	gacha gacha [klink-klink]
126.6	—FX	gata [rattling]
126.1	—FX	eggeg [pushing hard]
126.2	—FX	ebbae [pushing hard]
126.2	—FX	bus [whim]
126.3	—FX	ta [whim]
126.4	—FX	zaa zee [wheeze, wheeze]
126.4	—FX	gu [clenching]
126.5	—FX	yuraa [wobbling]
129.1	—FX	zaaaa [whim]

1412	—FX	keea (whoo)
1412	—FX	gason [rumbling]
1413	—FX	gu [knocking]
1414	—FX	zawa zawa zawa [buzz, buzz]
1414	—FX	zabaaa [splash]
1414	—FX	zawa [buzz]
1415	—FX	zapon [splash]
1431	—FX	zon [rumbling]
144.1	—FX	zapuu [splash]
144.3	—FX	ga [smashing]
144.3	—FX	gara [swaying]
144.3	—FX	go go go go [rumbling]
144.4	—FX	bi [glaring]
144.5	—FX	go go go go go go [rumbling]
145.1	—FX	ooo [rumbling]
145.2	—FX	ooo [rumbling]
145.2	—FX	ison [buzz]
145.3	—FX	kaaku gashu gan [klink-klink]
145.4	—FX	hyabubobobs [whiz, whiz]
145.5	—FX	ooee [rumbling]
146.2	—FX	don don dooo [bang, bang]
146.2	—FX	zabaaa [splash]
146.2	—FX	goos [rumbling]
146.3	—FX	dokaa [exploding]
146.3	—FX	zuhaa [exploding]
146.3	—FX	dosee [rumbling]
147.1	—FX	do do do do [rumbling]
147.3	—FX	goboom [turbling]
1474	—FX	gon gon [rumbling]
1474	—FX	hi [ting]
1474	—FX	jon jon [rumbling]
1474	—FX	hi (ting)
1475	—FX	gabo [burbling]

136.1	—FX	dokaa [throb]
138.1	—FX	dokan [throb]
138.2	—FX	zizaa [splash]
138.2	—FX	dokan [throb]
138.3	—FX	su [reaching out swiftly]
136.4	—FX	dokan [throb]
136.4	—FX	boto [sweat dropping]
136.4	—FX	boto bato [sweat dropping]
136.5	—FX	dokan [throb]
136.5	—FX	pato [sweat dropping]
137.2	—FX	bi bi bi bi bi [beep, beep]
137.3	—FX	bin bin bin bin [tingling or lightning-like flashes]
1374	—FX	zai [leaning forward]
138.1	—FX	hyata [zing]
138.2	—FX	tsuu [backing up slowly]
138.3	—FX	zapean [splash]
138.4	—FX	hyududududu [sheering]
138.6	—FX	de de de de [shouting]
138.8	—FX	de de de de [shouting]
139.1	—FX	do do do do [sheering]
139.2	—FX	gassha gassha [klink, klink]
139.3	—FX	gu [grabbing]
139.4	—FX	zero zero zero [dropping]
139.5	—FX	zape [splash]
140.1	—FX	muukken [getting up]
140.1	—FX	zawa [shuddering]
140.2	—FX	zawa zawa zawa zawa [buzz, buzz]
140.3	—FX	he [sighing]
140.3	—FX	zawa [buzz]
140.4	—FX	zawa zewi zewi [buzz, buzz]
141.1	—FX	jaki jaki [klik, klik]
1411	—FX	zuan [rumbling]
1412	—FX	gagooze [rumbling]

# OUBLIETTE

## Your EXCEL SAGA bonus section!

152.2	—FX	ten ten [padding]
153.1	—FX	ha [gasping]
154.1	—FX	gaba [raising suddenly]
154.2	—FX	pata [dripping]
154.2	—FX	pata pata [dripping]
155.1	—FX	gata bata [walking noisily]
155.1	—FX	gash! gash! [click clack]
155.1	—FX	juuu [sizzling]
155.2	—FX	ja [sizzling]
157.1	—FX	batan [bam]
157.3	—FX	ga ga ga ga [barking arms]
158.2	—FX	zuzzuza [splash]
158.3	—FX	zuma [splash]
158.3	—FX	za [leotape]
159.1	—FX	wan [cheering]
159.3	—FX	hou [puffing]
160.3	—FX	gi! gi! gi! [spark]
160.3	—FX	gato gato [rattling]
161.1	—FX	gata gata [rattling]
161.1	—FX	ze iz [wheez, wheez]
161.2	—FX	zei zei [wheez, wheez]
161.4	—FX	ki [glaring]
161.5	—FX	gore gore [rattling]
161.6	—FX	zaa [whore]
163.1	—FX	bucco [vomiting]
163.1	—FX	gan gan [rumbles]
163.3	—FX	lee [rumbles]
163.3	—FX	... ooo [rumbles]
163.3	—FX	too [sighing]
164.1	—FX	supas [puffing]
164.2	—FX	too [sighing]
164.4	—FX	pukas [puffing]
165.3	—FX	puu [puffing]

148.1	—FX	shupas [splash]
148.2	—FX	gebobobo [burbling]
148.3	—FX	gaba gaba [burbling]
148.3	—FX	gebobobo [burbling]
148.4	—FX	yuraa [swaying]
148.5	—FX	gata [burbling]
148.6	—FX	gabobobo [burbling]
148.8	—FX	yuraa [swaying]
148.1	—FX	zepa [splash]
149.3	—FX	gaya [buzz]
149.3	—FX	zawa [buzz]
149.3	—FX	gaya gaya [buzz, buzz]
149.3	—FX	zawa [buzz]
149.4	—FX	de de de de [rattling]
149.5	—FX	si [sip]
150.1	—FX	uwuu [wow]
150.1	—FX	bihi bihi [switching]
150.2	—FX	fu [sighing]
150.2	—FX	shata [raising hand quickly]
150.3	—FX	gabo gabo tokoto oo [bubba-bubble]
150.4	—FX	zazapuu [splash]
150.5	—FX	shuhuhu [laughing]
150.5	—FX	kya kya [cackling]
151.1	—FX	kya [cackling]
151.1	—FX	kya kya [cackling]
151.1	—FX	ahahaha [laughing]
151.1	—FX	ga ha ha ha ha [singing with laughter]
151.2	—FX	zazapuu [splash]
151.3	—FX	gesshi [kicking]
151.3	—FX	garon [rolling]
152.1	—FX	bobobain [wham]
152.1	—FX	pikaa [twinkling]
152.2	—FX	peta peta [pit-pit]

176.3 — FX buuuu [vroom]  
179.1 — FX buuuu [vroom]  
179.1 — FX geaaa [honking]  
178.5 — FX sata sata [stridling]  
179.5 — FX buuuuu [vroom]  
179.5 — FX goooo [rumbling of cars]  
180.3 — FX po po po perora [trickling tears]  
181.1 — FX bu bu bu [shuddering]  
181.3 — FX heo heo [shedding tears]  
181.3 — FX ye ye yo [weeping]  
181.3 — FX kotsu kotsu [clap, clap]  
181.4 — FX bu buu [honking]  
181.4 — FX puuuu [honking]  
181.4 — FX kooo [rumbling of traffic]  
182.1 — FX pa pa [honking]  
182.2 — FX buuu [vroom]  
182.3 — FX ro ro ro [vroom]  
182.4 — FX buuuuu [vroom]  
183.1 — FX eee [vroom]  
183.3 — FX eee [vroom]  
183.4 — FX ro ro roo [vroom]  
183.5 — FX puuuu [honking]  
183.5 — FX buuuu [vroom]  
183.5 — FX papuu [honking]  
183.5 — FX geoo [rumbling of traffic]  
184.1 — FX kooo [rumbling of traffic]  
185.1 — FX chi [peep]  
185.2 — FX fuu [sighing]  
185.3 — FX katsu katsu [clap, clap]  
185.4 — FX katsu katsu [clap, clap]  
186.4 — FX fuu fuu [sigh, sigh]

165.5 — FX gooo gooo [construction noise]  
165.5 — FX gooo [construction noise]  
166.2 — FX kaaaa [blark]  
166.4 — FX gaaa [rustle]  
166.5 — FX buku buku [scrunching]  
167.2 — FX baaaa [flapping]  
167.3 — FX tsch! [scratching]  
167.5 — FX gurupuu gurupuu gurupuu gurupuu [cooing]  
167.5 — FX gurupuu [cooing]  
168.4 — FX baaaa [blark]  
170.1 — FX dan [wheel]  
170.5 — FX pea [hitting]  
171.2 — FX myuki [turning around]  
171.4 — FX katsu katsu katsu [clap, clap]  
172.3 — FX baa [wham]  
173.1 — FX ha [gasping]  
173.3 — FX buu [spitting]  
174.1 — FX ga [scrabbling]  
174.5 — FX giri giri giri [squeezing]  
175.1 — FX do [thud]  
175.4 — FX za [rustle]  
176.1 — FX puuuu [honking]  
176.1 — FX buuuuu [vroom]  
176.4 — FX fuuhuu [laughing]  
177.1 — FX geaa [rustle]  
177.2 — FX eaaa eaaa [rustle, rustle]  
177.3 — FX gaaa [rustle]  
177.3 — FX za za za [rustle]  
177.3 — FX mish [squeaking]  
177.4 — FX pan [clap]  
178.1 — FX ts [starting to walk fast]  
178.3 — FX papuu [honking]  
178.3 — FX buuuu [vroom]

# OUBLIETTE

## Your EXCEL SAGA bonus section!

For him from the rewriter to malign any aspect of a Japanese pop culture in which he has now invested two-thirds of his life, but he feels sweets are perhaps the one area where their native vittles fall short of the West's tortes and moussettes. Children's Day is a springtime festival held on May 5th; it is perhaps fortunate that Umi-kun is too scatterbrained to get the full import of Shinsuji's remark. (Kyra Sedgwick IS Uni Renguya, Mes Del IS Excel Excel. Kevin Bacon IS NBT Gojyou Shinji).

34-2-1: Editorial prudence causes me to note, regarding the so-called joke above, that Excel, unlike in the anime, has only the single name "Excel" in the manga. In fact, all hints thus far in the manga suggest that "Excel," like "Ryatu," "Elgala," and possibly "Il Palazzo," are only code names, and that presumably these characters have real names—if only they were known.

58-2: The signs behind *les angles de l'Y Palazzo* list items served at the seaside café, such as stir-fried noodles, pork soup, ramen noodles, and shaved ice.

43-1/2: The Hanshin Tigers won the Central League pennant in 2003 (the "last month" the Chief refers to—as Dublirific readers know, we are getting closer and closer into sync with the Japanese edition of *Excel Saga*, with the inevitable consequences described at bottom) for the first time in 18 years. The Tigers are rappin' Kansai, and play home at Koshien Stadium, the oldest (Babe Ruth played there!) and most sacred stadium in Japan, located between Osaka and Kobe. As Kansai's archrival is the Kanto area of Tokyo, so the archrival of the Tigers is Tokyo's Yomiuri Giants, in particular its sinister home run-champ-turned-manager, Sadaharu Oh ("There's more to me than you'll ever know! And I got more hits than Sadaharu Oh"—Beastie Boys, "Hey Ladies").

In '85, the year the Tigers won not only the pennant but the national championship, Oh, managing the Giants, was in fact blamed by many for ordering continuous walks in the final game of the 1985 season of Randy Bass, who, in the mode of Tom Selleck's *Mr. Baseball*, had left a six-year career in the major leagues to slug for the Tigers, where he came into his own, winning both the Triple Crown and Japan Series MVP award for 1985. The only thing he was unable to accomplish that year was get that one more homer in that final game which would have allowed him to match the Japanese season record—he'd held at that time by, you guessed it, Sadaharu Oh.

Although the Tigers winning the pennant in 2003 was a tremendous morale booster, they ultimately lost the Japan Series championship to the Daiei Hawks, managed once

Notes by Carl Gustav Horn and Yuko Sawada

3-1: Perhaps the most disturbing thing (of the many to choose from) about the little *divertissement* which begins Vol. 12 is that, unlike "The Spring Programming Special" in Vol. 05, or "The Wild West Detective Saw in the Midst of Smoke on the Water Various Causes of Midnight Murder in the Secret Trick Room while Dangerously Dancing at the Shiny Sun Series Story" in Vol. 09, or "The Summer Programming Special" in Vol. 10, this is not a dream, not an imaginary story!

The title (and logo) is a parody of *Kochira Katsushika-ku Kamari Areen mae hashutsujo* ("This Is the Police Box in Front of Kamari Park, Katsushika Ward") mercifully referred to as *KochiKame* for short, since the series is even longer than its title, having run since 1976 in *Shonen Jump*, which ya know, Paul, is a weekly magazine in Japan. *KochiKame*, created by Osamu Akimoto, revolves around its eponymous hashutsujo, or police box, also known as a *kokeshi*—not a full-fledged station, these are more like "lookout booths" for the local cops, a form of "community policing."

The one in front of Kamari Park, Katsushika Ward is commanded by Kan'ichi Ryotsu. Instantly recognizable through his curly manebrew like two joined upside-down "C"s, Rat-tap haircut, and perpetual wide grin, Ryotsu is like Phil Silvers' character "Sgt. Bilko" (in reference to fifteen years before even my time, but what the heck)—a cheerfully scheming slacker, gambler and would-be ladies' man, always with one best plan or another that goes awry, and always ending with Ryotsu landing on his perpetually-sandaled feet. As of January 5, 2005, there were 143 volumes of *KochiKame*, which might explain why you haven't seen it yet in the English version of *Shonen Jump*; that, and the fact its premise is a violation of Part A, Section 3 of the Code of the Comics Magazine Association of America, Inc.

14-2-1: In case you were wondering, he definitely calls her "—kan" and not "—chan."

22-3-2: The Japanese expression Shinsuji cites is said Kevin, *yo no poteki*.

33-2: For more information on the elegant practice of the autumnal *tsukimi*, or moon-viewing party, the translator recommends the site <http://japan.chez.tiscali.fr/Culture/Japan/TSUKIMI.htm>.

34-2: *Kashiwamochi* is correctly made as a rice dumpling with sweet red bean paste inside, wrapped in an oak leaf.

a straw hat appears as the theme song is played. If the translator recalls correctly, the straw hat symbolized the loneliness of the hero, who was abandoned by his biological mother. *Ningen no Shōmei* was the first of many spectacular films produced by the singular Haruki Kadokawa, based on novels published by his firm (this is the same Kadokawa, by the way, who publishes the original versions of the manga *Neon Genesis Evangelion*, *No Need For Teach!*, *X/1999*, and *Blood The Last Vampire* 2002, as well as the magazine *Newtype*). Kadokawa's good old-fashioned Hollywood Babylon style of moviedom is a refreshing standout against an often faceless box office, although, as Grandmaster Flash reminds us, "white lines blow away." Read more at <http://www.midnighteye.com/reviews/virus.shtml>.

100-1: Recalling Sumiyoshi's remark that the way he shows his love is all wrong, the devil inside Watanabe manifests as an angel, whereas his conscience manifests itself as Jotaro Kujo from the manga epic *JoJo's Bizarre Adventure*. And perhaps that's a sensible idea, for in this world of temptation, your conscience should be able to kick some ass if you expect it to actually do any good.

103-1: The original Japanese title of this mission is *Kare to shōjo no jīzo*—similar, but not the same as *Kareishi no kawoko no jīzo*, the nimble post-Evangelion anime project of director Hideaki Anno, available here from Right St! International under the title *His and Her Circumstances* (and the original *Nesami* Tsuda manga, from TokyoPop, under the title *KaroKan*).

112-3: Yeah, you heard Rikido right—the University of Illinois BCS, presumably referring to the famous Department of Computer Science at UI's Urbana-Champaign branch, home of HAL 9000, etc anime translator Dove Fleming, and the very web browsers that enable you to go look up all these references. Miwa is said to be a biologist, of course, but that type of cross-disciplinary challenge has already been pioneered by Dr. Ritsuko Akagi in *Evangelion*.

120-4: The Japanese word for "sea" or "ocean" is pronounced the same as her first name, Umi—a correspondence used more forcefully in the powers of *Magic Knight Rayearth's* Umi Ryuzaki.

120-5: Hero Watanabe's immoral engel suddenly resembles Teru Bōki, the rival of another Jo—Joo Yebiki, that is, the up-from-the-street boxing hero of Tetsuya Chiba and Asao Takemoto's late-60s manga *Asahi no Jon* (*Tomorrow's Joe*), later made into two anime TV series by noir masters Osamu Dezaki and Akio Sugiura (*Golgo 13*, *Black Jack*).

133: The original Japanese title of *Misison 4* was *Taiyou ga*

again by the mysterious Mr. Oh. As for the Chief's swimsuit, it's more likely a *Urusei Yatsure* cas-play scheme to make cash off the otaku patronizing her café, although Elgala seems to accept her explanation. And Randy Bess? Returning to his native Oklahoma, he has made many trips back to Japan since to serve as a commentator and scout, and to host expedition games, and just last year was elected to the State Senate, representing Comanche County as a Democrat—you have to admit it doesn't get much more American than that.

65-2: The "beach bugs" referred to here are *Asamushi*, sea lice—the popular name for the unpopular larvae of the thimble jellyfish, *Linuche unguiculata*. For gory pictures, please consult <http://www.fae.edu/safesea-lice.html>. The site kindly notes, "Bathing suits were by swimmers apparently trap variable numbers of larvae, with the fabric acting in a similar fashion to a net."

69-4: In the original Japanese, Elgala shouted "Tamaoya!" which is a traditional cheer at the sight of fireworks, as is "Kagiyo!"—in remembrance of Tamaoya and Kagiyo, two famous fireworks manufacturers in Japan who in the 18th century strove to outdo each other in their spectacular displays. Two firms of the same name still claim the lineage. Tamaoya has an English-language homepage at <http://www.tamaoya-konbini.com/Index.html>. *Hana-bi*, meaning "fireworks" (literally, "fire flowers"), is the rewriter's favorite *Beat* Takeshi film, even though that choice means he's sort of shite.

81-4/5: Watanabe's remark, "As a Japanese, I can't live without shade..." may seem a bit odd, if only because, well, we all need shade. The translator notes, however, that it is not uncommon in Japan for people to express what might be universals in such particular terms. One common image of Japan (even among Japanese) is that people there engage in excessive self-reflection on "what it means to be Japanese," and have the view that the Japanese are a people apart from the rest of humanity. In reality, many aspects the Japanese particularize are social constructs or widely agreed-upon myths; but to be fair, people everywhere spend much of their lives not in the objective world, but inside such social constructs and myths. Hubris and racism can't be made to go away simply by pointing out the illusions that underlie them; unfortunately it is a much harder job than that. Robert Heinlein put it well when he said, "Man is not a rational animal; he is a rationalizing animal."

90-2: Iwata's statement about the straw hat refers to a novel by Seiichi Morimura entitled *Ningen no Shōmei* (*Proof of the Man*). The novel was made into a film starring Yusaku Matsuda and George Kennedy! where the image of

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## Your EXCEL SAGA bonus section!

travel and combat, hence Roppommatsu II's allusion. He was also the West African member of the team, which suggests an intriguing self-image on her part.

152-1: Even we are not precisely sure, but the name of Iwata's cousin the Doctor may have previously been translated as "Sekibun Iwata." The translator now believes it should properly be rendered "Sekibun Iwata," after the Sekibun-kan bookstore in Fukuoka. As you may know, the proper reading of Japanese names is often considered to be one of the most difficult aspects of the language, even for other Japanese—on the other hand, Japanese delights in the witty or ambiguous potential in such multiple readings (and of kanji in general, not only those used in names).

163-2: I thought this title for Mission 3 might be a reference to the title of the much-maligned (yet *doch full o' secrets!*) Episode 7 of *New Genesis Evangelion*. But I don't think so—the original Japanese title of this *Excel Saga* episode, *Ningen no estigote*, is phrased rather differently from the original Japanese title for *Evangelion* Episode 7, *Rito no tsukurishimene*.

177-1: In Japan, giving a hospital patient a potted plant (as opposed to, say, a bouquet of flowers) is considered to be a serious faux pas. The reasoning is that while cut flowers only last for a short time (as one would wish a hospital stay to), a potted plant symbolizes being in for the long haul.

They say flowers are for girls, but I wonder if that isn't more strictly true for potted plants. As a male, the rewriter's taste in interior dcor hysterically abjures the nurturing presence of living things, favoring the sterile plastic of Punton and Olivetti. The deeper truth, however, lies in the trauma he suffered when his *also vera plant*, *Nausicala* (its got frequently harvested after sunbathing), perished in the 1990 Upland earthquake. Since then he has found it impossible to become close to any potted plant, or even to people who stand inside vessels made of terra cotta.

177-1-2: That's an absolutely true story, although the rewriter duly notes the gender misappropriation in his use of the word "hysterically."

XXX+\*: In the last installment of *Oubliette*, it was said, "We can't expect a Vol. 13 in Japan before February or March of 2005." That is a lie, and the American people know it is a lie, for Rikido-san upped the afterburners and got out Vol. 13 in Japan on December 27, 2004. So you will see an English version of Vol. 13 around July of 2005, making it the last of the approximately bimonthly editions of *Excel Saga*, now that we're caught up with the run in Japan.

Since *Excel* has developed dangerous tendencies towards a plot in recent volumes, we may also be headed towards

"jpsi: the" in this case being a mere, or circle—the way Japanese obscures or censors a word, much as English might use asterisks or dashes. Taiyou, however, is also how the Japanese pronounce the word for "sun." The translator believes Mission 4's title to be a parody of *Taiyou ga ippai* ("Full of Sun"), the Japanese title of René Clément's 1960 film *Plain Soleil* (starring Alain Delon, a French actor extremely popular in Japan—*The Talented Mr. Ripley* was a remake of this film, where Matt Damon played Delon's character). However, we strongly suspect Rikido's shrouding of the first letter is meant to suggest in Watanabe's degenerate mind an alternate reading of *appel*—boobies.

145-1: Shisui has built his sub as a replica of the Nautilus as it appears in *Geinax's* take on the works of Jules Verne (and the concepts behind *Laputa*...but that's a long story, even for *Oubliette*), the 1990-91 TV series *Nausicaä: The Secret of Blue Water*, currently available in English from ADV Films.

146-1: Roppommatsu II—although a robot, not a cyborg, a distinction over which she and Heila have come to blows—is probably here comparing herself to BBB, one of the characters in *Cyborg 009*, a 1968 TV anime series based on the manga by the great Shotaro Ishinomori (who later went around calling himself "Shotaro Ishinomori," which is a little like adding a "Van" to your name), twice revived in 1979 and 2001. The 2001 remake aired in the U.S. in 2003 on the Cartoon Network; that same year, the original Ishinomori manga was released hereabouts by Tokyopop. You may want to check it out, for this is old-school manga at its finest.

Nine strangers of wildly different ages (from a baby to a middle-aged man) and diverse origins (Japanese, Americas-Caucasian, American Indian, West African, German, French, English, Chinese, and Russian) are kidnapped by the Black Ghost Society, and made into super-powerful cyborgs—like Iwata again, but competent. Although designed to serve Black Ghost, the nine become hunted by the organization when they rebel with the help of the very scientist who created them.

Ishinomori's savage political twist, ahead of its time in the mid-60s (and especially in what was ostensibly a young boys' manga), was that behind Black Ghost were the various rival Cold War powers, who had come to the conclusion that the nuclear standoff was too dangerous for them all—but, rather than seek peace, decided to develop a more "containable" form of continuous warfare through such super-soldiers! The Cyborgs truly have nowhere to run in this world, and Ishinomori doesn't hesitate to have them mix it up in the free-fire zones of the period such as Vietnam and Greece (where military officers seized power in 1967). Anyway, *Cyborg 009* was specially modified for underwater

same kind of eventual resolution of same, but if Rikido continues on his present, two-volumes a year course, we could see a Vol. 14 come out in Japan in June and a Vol. 15 in December—hence hopefully the *Yiz Excel Saga* can continue on a semi-annual basis as well. As you can see from page 188 this volume, Rikido is keeping an eye on you—the English-speaking fan!

Speaking of which, the rewriter would like to dedicate this next track, The Dandy Warhols' "Be-In", to the *Excel Saga* manga online readers' forum at [http://i3.invisionfree.com/Excel\\_Saga/index.php?showforum=2](http://i3.invisionfree.com/Excel_Saga/index.php?showforum=2), I bet you didn't know it had one.

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